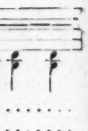


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THE DRAMATIC MIRROR

LOUIS R. REID,

Managing Editor

THE fight between the actors and managers is rapidly approaching a crisis after a series of maneuvers which seemed to have a time-marking aspect. The Actors' Equity Association has at last taken the bull by the horns and has allied with the White Rats as a member of the

American Federation of Labor. The union actor is at last a reality. The Equity Society had long sought a separate charter from the Federation of Labor but it had been refused on the ground that only one charter is granted to one field of occupation. Eventually, the organization decided that it must have a more potent weapon to use in its struggle with the managers than the mere adoption of resolutions and therefore it consented to join the White Rats in an amalgamated body which is known as the Associated Actors and Artists of America. Unless the managers are willing to arbitrate several questions over which there has been lengthy controversy, a strike will be declared. And we may have the spectacle soon of actors, joined sympathetically by musicians and stage hands, in a strike not to demand higher wages but extra pay for holiday matinees and rehearsal periods.

IN the event of an actors' strike what will the managers do? Will they import players from various stock companies throughout the country to replace the members of the A.A.A.A.? Or will they close their theaters and with the large profits of the last two seasons await such time until the actors consent of their own free will to return to work? Such are the alternatives presented, inasmuch as practically all the actors regularly engaged by the producing managers are members of the new body, though it is believed many of the older group of stars will resign from their society rather than become unionized. It is significant to note, however, that Francis Wilson and Frank Gillmore, both officials of the Equity Association, will be the president and treasurer respectively of the new body.

THE "male vampire" has come into his own at the Friars Club and will be a conspicuous figure at the outing of the organization next Thursday. A "male vampire" race is scheduled, but it is difficult to conceive of Jess Dandy, William Cherry, George S. Dougherty and Max Plohn, who are entered in the race, as "male vampires."

KEITH'S Theater, Washington, D. C., continues to be the best advertised playhouse in the world. Since his return from Paris, President Wilson has visited the theater twice, indicating that no amount of Senatorial opposition or jokes about the rise in price of Shantung suits can affect his love for vaudeville.

GUSTAV AMBERG is one of the leading play scouts on the staff of the Messrs. Shubert. It is he who was largely responsible for the importation of several Continental comedies and dramas and musical works before the war. Now that peace has been restored Mr. Amberg is off again on the old trail in search of plays. It is said he will scour Europe from the Baltic to the Black Sea, from the Pyrenees to the Ural Mountains as the military "experts" love to remark.

Actor-Manager Fight Approaching Crisis —A Strike May Be An Event of New Season—Pres. Wilson Still Goes to Keith's—The Crook Play Returns— Clothes and "Aphrodite"

JANE COWL undoubtedly has a series of war plays in contemplation. The deduction is easily arrived at. She has engaged Henry Stephenson for a term of years as one of the principal players in a permanent organization and Henry, on the stage, is persistently a colonel

or a general. Will Miss Cowl maintain equally her crying reputation?

ED WYNN says that the "Shubert Gaieties" is the first production in which he has not used his familiar panama of many shapes. He promises he will bring the hat in use again shortly. When Wynn made his first stage appearance in vaudeville several years ago, it was this hat that aided materially in his success. He could mould it into various styles all of which were an amusing background for rapid-fire chatter delivered with a blank countenance.

THE crook play has returned with its mystery and its guns, daggers, poison bottles and other property of picturesque and exciting murders. Broadhurst follows Brady with "The Crimson Alibi," carrying on the mystifying work of "At 9.45." With the papers full of murder cases the appearance of the melodramas has a timely phase which helps greatly in the sale of tickets. George Cohan and Sam Harris were third-row observers of the Broadhurst play the other night, undoubtedly noting the comparison, if any, between it and their new mystery drama, "The Acquittal."

JUST as Broadway had entertained the idea that the costumes in "Aphrodite," the forthcoming spectacle at the Century, were to be startling in their economy of cloth comes information from Morris Gest that 161 costumes, to be employed in the first act only, will cost the sum of \$40,000. Let us see, that makes it nearly \$250 a costume. Depressingly to state, according to Broadway, \$250 will buy a great amount of cloth—far, far too much to be really aphrodisiacal.

THEATER ticket brokers arrested in a raid by Federal agents entered tentative pleas of not guilty in the United States District Court. Mark the use of the word "tentative." It is pretty certain that in the two weeks allowed the speculators to decide on further action the little word "not" will disappear from their pleas.

RING LARDNER, the humorist whose column "In the Wake of the News" has been a feature of the *Chicago Tribune* and whose stories have enlivened the pages of many magazines, has brought his funwriting factory to New York and will remain here for some time in order to complete a play for production next season. Lardner has resigned his position on the *Tribune*, though he still retains his connection with the *Saturday Evening Post*. Jack Lait, who protected the working girl in "Help Wanted" and who continues to take a keen delight in strafing Broadway, has succeeded Lardner on the *Tribune*.

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JULY 29, 1919

ACTORS' EQUITY IN A. F. of L. THROUGH RATS' AFFILIATION

Theatrical World Surprised by Official Announcement of Labor Union Connection with White Rats

WHILE repeatedly hinted at and also predicted within the past year by members of the trade press the Actors' Equity Association has become affiliated with the American Federation of Labor by joining hands with the White Rats' Actors' union and other Federation theatrical bodies, the combined stage unions now to be controlled by a charter granted to the Associated Actors and Artists of America.

After the Equity had decided to join the labor union and accept the Federation membership via the Rats, the Equity, Rats and representatives of other bodies got together and officially elected a staff of officers.

Following the charter right vested in the Associated Actors and Artists of America the officers named are:

International President, Francis Wilson; International Vice-President, James William Fitzpatrick; International Treasurer, Frank Gillmore; International Executive Secretary, Harry Mountford.

In the new Associated are also represented a Philadelphia association, a Chicago association, Grand Opera chorus organization, two or three Hebrew Actors' organizations and several other smaller associations of stage workers.

According to the reports the Managing Producers' Association, which is on record as being opposed to the Equity contracts and which is fighting the Equity upon the grounds that their contracts are too pinching in form, is not at all worried over the newly-formed labor union alliance the Equity has formed.

The Equity Association has had several conferences with the managers over the contract matter with the latter finally deciding to refuse the Equity's propositions, with no arbitration considered necessary. The managers are on record as saying

they are doing business with the players direct, with no recognition given on the Equity or its contract form.

Now that the Equity is with "organized labor" the Equity feels as though it is in a position to wage its contract controversy with a stronger front.

The moment the news of the Equity-Rats' affiliation hit the Rialto all sorts of speculation went with it. Just what the future holds for the Mountford-Fitzpatrick organization may depend upon this new connection which puts Mountford in a stronger light than ever before.

Will the Equity lose its present status? Will the Equity conduct its association business entirely separate from the Rats? Will the Rats and Equity do business under one roof? Will the Equity have to make public its entire working system to the other theatrical branches? Will the Rats make an appeal for new members on the Equity affiliation? Will the stagehands and m. p. operators go out in sympathy with the actors if they "strike" or are "locked out" next fall? Will the dramatic players' connection play any part in future controversies the vaudevilian membership may have? Will the Rats move right in with Equity? Will the Equity accept "final instructions" from Mountford in all of his executive directions? Will former Rats' affairs play any direct part in the new Equity combination?

The consensus of opinion among the New York managers is that the Equity has made an unwise move while many of the players feel sure that the American Federation of Labor affiliation will help the players in more ways than one and that this winter will bring out the wisdom of the new move.

"Scandal's" Long Run

"Scandal" at the Garrick, Chicago, according to the boxoffice statistics compiled by Walter Hast, who brought the show here has surpassed the record of long "runs" in that city for the current season. Up to July 12 the "Scandal" returns showed that the aggregate gross receipts for nineteen weeks are \$249,875.50, with the number of people who have paid admissions numbering 170,646.

Mooser in Frisco

George Mooser is in San Francisco to visit his father and mother. He is to meet Oliver Morosco and will then go to the Orient. Mr. Mooser has been the manager for Bertha Kalich for the past year.

"Gyp For Short" Under Way

"Gyp For Short," the new Charles Bradley play that the Gyp Producing Company will produce, is to get under way next month, with Ira Hards engaged to stage the show.

FAN SAN

(This is not a face powder)

Trimming "Come Along"

Harry Bulger and Bide Dudley are busily engaged in trimming up the former version of Dudley's "Come Along," with Bulger expecting to take to the road as the featured comedian in the new edition. Formerly the show looked as though Hannan had designed the costumes, as there were many long boots and long skirts, etc. Bulger and Dudley are now making a stronger feminine appeal in the reburnishing, with the war aspect also changed materially.

To Give German Opera

Now that peace has been officially achieved, opera in the German language is to be revived. The Lexington Theater has been leased to the Star Opera Company, a new organization, and this company will give light opera and classic opera in German beginning on Monday, Oct. 20, and continuing until Jan. 15, when the Chicago Opera Association will take possession of the house.

New Activities of Scibilia Company

The Scibilia interests consisting of Edwin E. Kohn, president; Cloyd V. Koontz, secretary and treasurer, and Anton F. Scibilia, vice-president and general manager are planning an extensive theatrical campaign for the coming season. Early in the Fall this concern will produce for Broadway consumption a musical comedy entitled "Fifty-Fifty, Ltd." The book of the play is an adaptation of William Gillette's comedy success of a decade ago. "All the Comforts of Home."

Bronx Exposition Popular

The Bronx Exposition Amusement Park enters upon its thirteenth week of the 1919 season, growing more popular each week. New features have been added every week since the amusement palace opened on April 26. The newest additions to the park are the Pit Show and "Bone Dry," a satire on the prohibition bill. Rapidly nearing completion is the Monorail, a ride built along the lines of the more familiar scenic railway.

"Adam and Eva" to Open

The next play to be produced by F. Ray Comstock and Morris Gest will be a new comedy entitled "Adam and Eva," by George Middleton and Guy Bolton, to be presented at the Longacre Theater Aug. 18, had a preliminary tour last spring, being presented in Washington and other cities. The cast includes Ruth Shepley, Otto Kruger, Ferdinand Gottschalk and others.

Eddie Miller With Shuberts

Eddie Miller is passing up vaudeville to join the Shuberts, with Eddie slated for a role in the "Passing Show."

ED. WYNN'S DEMANDS UNUSUAL; TINNEY GETS "SOMETIME" JOB

Hammerstein Stunned by Comedian's Unheard of Request—Tinney Opens in Chicago

AS a result of Ed. Wynn's unusual salary demands as well as a request that the contract for the new season include a 10 per cent of the gross, Arthur Hammerstein on last Friday placed Frank Tinney, the blackfaced comedian, and late star of the "Attaboy" company, under contract to take Wynn's place in "Sometime." Hammerstein has the "Sometime" show booked to open its new season in Chicago, where it is expected to remain indefinitely.

Wynn, since the closing of "Sometime," has been playing as an added feature with "The Gaieties of 1919" which the Shuberts have at the 44th Street Theater, New York, while waiting for a definite answer from Hammerstein.

Hammerstein was amazed when the question of contract renewal came up for next season and Wynn asked \$1,000 weekly salary, 10 per cent of the new season's gross as well as a royalty of \$50 weekly for

ULTIMATUM HAS LEASE RE-SIGNED

Greenwich Village Management Lays Down House Law to Revue Sponsors

The intention to move the present "Greenwich Village Follies" uptown just as soon as the rough edges were smoothed and the show placed in apple-pie running order was knocked cold last Friday when Bernard Gallant, managing the Village theater, requested the revue sponsors to either sign the house lease for an entire season or get out of the house altogether Saturday night. As there was no uptown theater available at the right kind of rent the "Follies" management signed Gallant's lease.

It seems the "Follies" people had an option on the house which ran out the middle of last week. They wanted to remain in the house but only wanted it for a limited rental. This Gallant could not see and laid down the lease proposition on a take or leave it basis.

When Paul Salvin, who owns 51 per cent of the revue, was notified, he ruled that the Village should be retained.

Meanwhile every effort to fix up the revue goes on, with new players added this week and a number of changes contemplated in the general operation of the "Follies."

Harold Orlob's Offers

Since the success of "Listen Lester" at the Knickerbocker, Harold Orlob, one of the authors, has received a number of offers to write some outside shows, with Orlob however sticking to his John Cort contract to help write the new "Just A Minute" show.

each company of "Sometime" that Hammerstein may see fit to send on tour in addition to the original show. Incidentally Wynn fully believes that he is worth everything he asks of Hammerstein and that if Al. Jolson can earn something like \$3,000 and \$3,500 on a salary and percentage with the Shuberts that he (Wynn) can do the same thing with Hammerstein.

Meanwhile Tinney and Max Hart (the agent) had effected a reconciliation with Tinney returning to the latter's managerial fold and Hart got busy with Hammerstein and placed the Freeport comedian with the "Sometime" show.

Tinney is to receive a handsome salary and it is understood that instead of working in blackface as heretofore Tinney will appear in white, doing the same line of work that Wynn did in the New York show.

Max Hart was instrumental in bringing Tinney to the musical production plane but a difference in personal matters resulted in Tinney cutting loose and managing himself. Tinney will therefore shelve his proposed production of a new revue to have been styled "Jim Jam Gems."

W. H. Edwards is Chairman Actors' Memorial Campaign
Hugh Ford To Direct "Spoken Drama" for Chas. Frohman Inc.
A. L. Erlanger Says Labor Union Is Not For Big Stars
Marie Colebrook Succeeds Grace Valentine In "Lombardi Ltd"
Effort To Have Henry B. Warner Return To Stage Next Fall

AL. JOLSON'S CONCERT OFFER

Winter Garden Star Has "Bug" that Tour as "Single" May Prove Biggest Moneymaker

THE MIRROR last week exclusively reported the proposed concert tour of Eva Tanguay, the reported opening date of her new starring plan a la John McCormack being inadvertently published as August 4, when it should have read October 4. It now appears that Al Jolson, the Winter Garden star and probably the highest paid man on the Shuberts' payroll, may also enact a similar single-starring stunt himself at the expiration of his present contract.

Al Jolson has tried out the concert plan and found that it works to a charm. Now the theatrical wisecracker knows that Al has a leadpipe cinch with the Shuberts and the Winter Garden yet it is understood that Jolson feels reasonably sure that a Jolson concert tour would net more money on the season than anything he has ever framed up otherwise.

Jolson at times has found the grind of the Garden schedule monotonous and the comedian has also been forced to step out of many performances, owing to a "bum voice," Jolson's required work plus his ad lib antics proving a strain that put him out of commission temporarily. And

a long, hard season, while meaning a lot of money to Al (he has a fat contract with the Shuberts on his Winter Garden proposition), is not altogether satisfactory to Al with the concert bee buzzing in his bonnet.

Meanwhile Al has been having his troubles. Not long ago he quit the Garden show cold and hid himself to a southern spot where he played tennis and had a good time while an understudy filled in Al's role, with the Shubert offices peeved and the audiences disappointed at Al's absence. Then came Al's trouble with his wife with the comedian hurrying to the western coast to adjust the matter only to find himself divorced as a result of his wife's action. And of late a little bird whispers that Al has been a consistent loser on the horses.

Jolson has had several offers from other sources for show propositions, Al to head his own company and write in his own ticket. Meanwhile the Shuberts are laying plans for Al's next show and apparently not worrying about the numerous rumors flying up and down the street about one of their best drawing cards.

IS THAT SO!

Cecil Lean and Cleo Mayfield have begun rehearsals of their new musical play, "Look Who's Here," by Frank Mandel and Edward Paul-ton, with music by Silvio Hein.

Thurston Hall has been engaged by Oliver Morosco for the leading masculine role in Thompson Buchanan's comedy, "Civilian Clothes."

Jane Warrington has been added to the cast of "Nightie Night," now in rehearsal.

June Walker has been added to the cast of "A Little Journey."

Irving Pichel has been engaged by the Messrs. Shubert to stage "Those Who Walk in Darkness." Mr. Pichel has had experience in various Western cities in the Little Theater movement.

Lotta Linthicum has been engaged for an important role in "The Little Whopper." This will be her first appearance on Broadway in a musical production, although she studied for grand opera in Paris under Marchesi.

Jack Cagwin, who was seen last season in "The Melting of Molly," at the Broadhurst Theater, has joined the cast of "Monte Cristo, Jr.," at the Winter Garden.

"Don't You Love It?" New

"Don't You Love It?" is a new musical comedy that Selwyn & Co. will bring out next season, the piece being adapted from the idea of "Seven Chances" that David Belasco produced some years ago. The authors are P. G. Wodehouse, Roi Cooper Meigrue and Raymond Hubbard.

"What Next?" Coming

"What Next?" a musical comedy, which has had its trial performances on the Pacific Coast, will begin its New York engagement early in October.

Friedlander Casting

In addition to writing the entire show which will have some 25 to 30 big scenes that Jack Norworth will star in next season, William B. Friedlander is casting the show. Norworth, prior to taking up his new picture contract has arranged for Harry Watson, Jr., to be one of his supporting principals.

"Friendly Enemies" Closes

"Friendly Enemies" closed its engagement at the Hudson Theater, last Saturday night, after a run of fifty-two weeks at this playhouse. Louis Mann will resume his role in the play at the Manhattan Opera House on Labor Day, remaining in New York for sixteen weeks and then going on an extensive tour.

Walter C. Jordan Abroad

Walter C. Jordan, of the firm of Sanger & Jordan, is in London arranging for London and Paris production of a number of American successes and complete details for New York presentations of plays for which he contracted last season.

TARKINGTON PLAY

Walker Presents "The Gibson Upright" in Indianapolis

The occasion of the fourth anniversary of the Stuart Walker Players at the Shubert Murat Theater, Indianapolis, was celebrated by the presentation of a double bill, July 14-19, the Booth Tarkington and Harry Leon Wilson comedy, "The Gibson Upright," and a brilliant one-act play, "The Murderers," by Lord Dunsany, both seeing the footlights for the first time. While the Tarkington play was well received in a manner flattering to our celebrated author and townsman, also to the popular Walker company, it is hardly likely that it will achieve success elsewhere.

The Star says in part: "There is little in 'The Gibson Upright' to compare with anything else Mr. Tarkington has written. It does not bear his stamp and is lacking in human interest that has characterized some of his former plays. Considered as a farce or comedy it is entertaining. Briefly the play deals with the demands of the factory employes for more money, the determination of the owner to force them to try to run it, their quarrels among themselves, their failures and finally the demand that he take back his property and their return to the old jobs at their former wages. It is the first play of the kind to be presented in this country, which adds to the interest of the experiment."

It was admirably presented. George Gaul was forceful as the owner of the factory and Edgar Stehli as a magazine writer and an agitator, did one of the best pieces of acting he has done here. Other roles were nicely handled by Margaret Mower, Elizabeth Patterson, Aldrich Bowker, George Somnes, McKay Morris and Ben Lyons.

"The Murderers" was splendidly acted by McKay Morris, Aldrich Bowker and George Somnes.

KIRKWOOD.

Globe's New Critic

Kenneth MacGowan, who has been advertising manager of the Goldwyn Film Corporation and prior to that wrote special stuff for the New York Tribune, has resigned to become dramatic critic of the New York Evening Globe. He will take the desk formerly held by Louis Sherwin, who it will be remembered, quit to become associated with the Goldwyn exploitation and scenario departments.

ACTORS' EQUITY

Members of the A. E. A. Are Most Earnestly Urged to Immediately



Send Reliable Address to the Office of the Association

The last meeting of the Council was held in the Association's rooms, 607-8 Longacre Building, July 8, 1919. The following members were present:

Messrs. Wilson (presiding), McRae, Stewart, de Angelis, Gayer, Christie, Mrs. Hull; Messrs. Westley, Harwood, Browne, Mills, Mordant, Stevenson, Trevor and Deming.

New Members (all through New York Office): Mary Frederica Belasco, L. J. Binder, John Connerly, Charles Corwin, Mrs. Charles Corwin, John A. De Weese, John J. Filkins, Eleanor Foster, Pearl Hazelton, Dora Mae Howe, Loretta Lappington, Russell Medcraft, Bert B. Melville, Edwin H. Mickey, Ruth Miller, Hal Munis, Cecilia Radcliffe, Isabel Randolph, Mary Reynolds, Edward F. Robson, John Roche, Tom C. Ryan, Henry Smith, William J. Tate and Mrs. Anna Waller.

In several instances the newspapers have been criticising very plainly the reactionary stand of the managers in refusing arbitration. This is particularly gratifying, as for a time it seemed to be difficult to get our views before the public. Fortunately for us the issue is quite clear. It is just this: Our old contract—not one just as good—and arbitration on the disputed point of 8 performances constituting one week's work, which if decided in our favor, to go into effect December 1, 1920. The extreme moderation of this request has evidently impressed the public.

One favorite criticism of the A. E. A. during the last two months has been that we were in an anomalous position in insisting that all actors must belong to the Equity and yet making the condition of membership two years' experience on the stage. One manager plaintively asked, "What chance would the poor beginner have," and continued that the managers would be unable to foster and encourage young talent. Everyone should know, with even a superficial knowledge of our rules and regulations, that an engagement to speak a single line on the stage, entitles one to apply for junior membership.

One of our staunchest supporters in the West believes that we should permit fines in cases of intoxication. Fortunately such cases have never been common and are likely to become less so now that the country has gone dry.

De Wolf Hopper as Old Bill

De Wolf Hopper is playing the part of Old Bill in "The Better 'Ole" at the Booth Theater for a period of two weeks, beginning Monday, July 21. He gives the role of the old Walrus an unctious humor that is most appealing. Mr. Hopper recently closed a successful tour of the chief cities of the West in the Bairnsfather comedy and will be starred in the play again the coming season, the tour to begin the latter part of August. During Mr. Hopper's engagement at the Booth Mrs. Coburn's role of Victoire is being played by Marcia Abbe.

New Show for Bowers

Frederick V. Bowers has renewed his contract with Max Spielgel for two years and will open on Aug. 25 in a new piece entitled "Kiss Me Again." Mr. Bowers will write the music and Arthur J. Lamb the lyrics.

THE BROADWAY TIME TABLE*

FOR WEEK ENDING JULY 26

Theater	Play	What It Is	No. of Times
Astor	East is West	Peg O' My Heart Under the Willow Tree	246
Booth	The Better 'Ole	Bill, Bert and Alf in the flesh	324
Broadhurst	The Crimson Alibi	Reviewed in this issue	13
Geo. M. Cohan	Griffith Repertory	Fall of Babylon" (film)	12
Criterion	Three Wise Fools	Has a certain amount of whimsy	311
Eltinge	Up in Mabel's Room	A chorus the central figure	221
44th Street	Gaieties of 1919	Speedy Shubert summer show	24
Fulton	John Ferguson	Religious and philosophical conflict	88
Gaiety	Lightnin'	A triumph for Frank Bacon	388
Globe	She's a Good Fellow	Lively musical comedy	104
Greenwich Village	Greenwich Village Follies	Reviewed in this issue	15
Knickbocker	Listen, Lester	Fine show for the T. B. M.	250
Liberty	Scandals of 1919	Mostly sandals	64
Lyric	The Five Million	Sentimental home town comedy	23
Maxine Elliott's	39 East	Play of New York boarding house life	138
Miller's	La, La Lucille	Money moon versus honeymoon	72
New Amsterdam	Follies of 1919	They're off: Let's Go!	48
Playhouse	At 9.45	Mellow melodrama	33
Shubert	A Lonely Romeo	An attractive summer entertainment	55
Vanderbilt	A Little Journey	Has a long run	245
Winter Garden	Monte Cristo, Jr.	Extravaganza written with imagination	196

* This Mirror Feature is imitated by other Amusement papers.

"GREENWICH VILLAGE FOLLIES"

Varied Revue Presented at Sheridan Square Playhouse

Southward the course of revues takes its way. Greenwich Village now has its "Follies," its lure to the over-amused tired business man, its parade of pulchritude in competition with the districts to the north. The revue was finally ushered into the limelight last Tuesday night, and judging from the enthusiasm of the patrons it will not be long before it will follow "The Better 'Ole" to a larger haven uptown.

Melody and beauty are well combined in this first revue at the Sheridan Square Theatre. The singing is plentiful and in the most part effective—and the leading numbers have been provided with lovely settings. A host of comedians and entertainers make a triumphant way through the show with Bessie McCoy Davis, James Watts, Harry K. Morton and Jack Wilson leading the list. Miss McCoy was never more versatile and never more attractive. She sings and dances, first as a cabaret artist and then as a marionette with a charm that is irresistible. She discards her familiar buoyancy in the *Cameo* number but summons it again in clever song, *I'm the Hostess of a Bum Cabaret*.

Messrs. Watts, Morton and Wilson contribute most of the comedy with performances which at times are hilariously funny. There was a very amusing burlesque of a ballet dance by Mr. Watts and Rex Story which had the house in an uproar, and the former appeared to a good effect in a number of feminine impersonations. Mr. Morton's best efforts were realized in an eccentric dance given near the close of the performance. Jack Wilson was a sort of interlocutor of the proceedings. Charles Derickson and Irene Olsen sang several catchy numbers. Ada Forman caught the popular fancy in an Oriental dance. Jane Carroll pleased with the song *My Little Javanese*. Cecil Cunningham's splendid voice was heard in a group of songs.

The revue is in two acts and eleven scenes. Philip Bartholomae and John Murray Anderson wrote the book and lyrics, while A. Baldwin Sloane composed the music. L. R. REID.

Trades to Be Organized for Actors' Memorial Day

At a luncheon given by Daniel Frohman in the Lyceum Theater, last Wednesday, it was announced that similar luncheons will be held on each Tuesday during the campaign for the Actors' National Memorial Day on Dec. 5. It is proposed to organize each trade through a chairman, and it will be their task to see that tickets are sold in the trades a month before the date of the performance.

Percy Weedon Returns

Percy Weedon, well known in theatrical circles here, has returned to New York after several months spent as a war worker on the other side. Weedon sailed for Europe with James Forbes and Madison Corey and was a member of the Y. M. C. A. unit in France.



NO MAN'S LAND

By Mile-Rialto

BERTHA MANN, who plays the leading feminine role in "The Crimson Alibi," has come into her own after hard work in a stock training school. But in those days, long past, she gave evidence of the talents which would some day lead her to a big part on Broadway. Miss Mann, who is decidedly attractive off stage as well as on, wears very becoming clothes. While riding to town from Great Neck, L. I., for performances she frequently wears a smart little frock of tan, with a blue hat which just matched the color of her eyes. And we noticed many eyes upon her as she went on her busy little way.

ESTELLE WINWOOD, for the time being will give up the alluring costumes of the Moliere period, and will appear in modern clothes once more when "Too Many Husbands" comes to town. And while she was dainty and very appealing as Moliere's youthful bride, we are rather anxious to see the gowns she has to offer in this new comedy of Mr. Maugham's. For Miss Winwood can always be relied upon to appear in the very stunningest of new frocks and frills.

ROSHANARA, dancer, is no more. But Roshanara, actress, has come into the theater world with decided talents—we hear. For the present, at any rate, Roshanara has decided to give up dancing and has abandoned her long, clinging white robes. Attired in the most modern of clothes, she is learning the gentle art of acting out in Indianapolis. She is with the Stuart Walker's Players and is fast learning histrionic rules in the good old school of stock.

BOOTH TARKINGTON'S "Clarence" is a very fortunate play. A whole bevy of Broadway beauties have been enlisted to appear in the cast and, for that reason alone, "Clarence" should prove a popular edition to the fall plays. Imagine any one production in which Helen Hayes, Phoebe Foster and Mary Boland all appear in the company at one and the same time!

NOW that "Tumble In" has departed from the Selwyn Theater, after a successful run, Edna Hibbard has commenced to plan little out-of-town trips for Sundays. Just last week she packed up a lunch of cold roast chicken and other goodies and ate it on the sands of Long Beach. And while she did not enjoy the waves in a one-piece, she did manage to get a sort of long-distance freshness. Miss Hibbard looked very cute with her Dutch cut and black velvet artist's tam, and in all made quite a captivating figure in her costume of black and white.

FROM the "Follies" to "Hitchy-Koo" went Trixie Whiteford, and from there to her first love—horses. She just recently bought War Spirit and expects to spend a busy season at the racing tracks. He ran for the first time under her colors on the opening day of the Empire City track. You never can tell what the stage leads to.

AND, horses, by the way, are the one and only hobby of Mile. Dazie. Her namesake, a spirited mare, has already won three races at Belmont Park. Incidentally Dazie, who perhaps is one of the busiest little persons on the stage, has a brand new idea which will come in effect this Fall, when she opens a studio where she will give instructions in the art of dancing, a la Dazie.

MIRIAM COLLINS has packed her traveling bag and has departed for Washington, where she was specially engaged for one of the leading roles in Fred Jackson's play, which will have its initial performance at the Shubert-Garrick Theater. And if the play proves a success, Miss Collins will pack her bag again and return to town. Miss Collins is one of the most popular ingenues on Broadway, and each season finds her warmly welcomed to the fold of youth, beauty and talent.

A PART from a desire for the return of Miriam Collins to the Rialto, we are anxiously awaiting news of the Jackson play. For, if it finds favor with its out-of-town audiences, we may hope to see it here and then we shall have an opportunity to see the work of Eileen Wilson, who plays the leading feminine role. The part was especially written for her, we hear, and we are more than anxious to welcome a new leading lady to Broadway.

MARJORIE RAMBEAU has returned to the West to show her old friends there that she can be just as good a stock leading lady as she can be a star in a Broadway production. Once more she is going over the old familiar work of playing one week and rehearsing next week's play at the same time. But then, while playing the successful "Eyes of Youth," she was called upon to do practically the same thing, inasmuch as that play had three distinct heroines, and Miss Rambeau was all three.

ZOE AKINS and Ethel Barrymore have formed an alliance which gives promise of bringing happiness not only to themselves but to a large and appreciative public. Once upon a time Miss Barrymore recited a poem by Miss Akins, and so the alliance began. For Zoe Akins immediately planned to write a play which she hoped would appeal to Miss Barrymore—and it did. Just what the title of this play is, we do not know, but now that it has been accepted by Frohman, Inc., we shall have a chance to see this coming season.

SO Mary Shaw will be among us again. And in a play called "Mommer," too. It seems a long, long while since we have seen her. And ever since the days of Shaw plays she has been a prime favorite. So we have reason to give thanks to Edward Goodman, who wrote "Mommer," and Selwyn and Co., who are producing the comedy.

"THE CRIMSON ALIBI"

Unusually Gripping Mystery Play at the Broadhurst

There is always a good season for a good thriller. Such seems to be the philosophy of George Broadhurst. Last Thursday night when the atmosphere was muggy enough to make any indoor entertainment unpopular he presented "The Crimson Alibi"—the second crook play to be brought to New York within two weeks—to an audience which sat thrilled and fascinated, completely unmindful of the weather. The play is a dramatic version by Mr. Broadhurst himself, in a prologue, four acts and nine scenes of the novel of the same title by Octavus Roy Cohen. It should bring large pots of gold into the coffers of the authors.

The prologue opens with a swiftly moving scene which is practically all shadows. A dagger, a hand, a thrust of the knife into a man's heart, a death gasp of the victim, and the curtain falls. Such is the beginning of a murder mystery. The action thereupon revolves about the investigation of the crime, the explanation of its motives, and the fastening of the guilt upon the person who committed the deed. Suspicion falls upon one after another of the characters, any one of whom, according to the evidence collected by a clever amateur detective, might easily be convicted by a skilful district attorney. But the audience is kept thoroughly in suspense, and it is not until the very end of the play that it knows the guilty person. Gripping situations and climaxes and characterization that are appealing and well-contrasted prove that Mr. Broadhurst has not lost his old skill for effective melodrama writing.

The acting is in keeping with the play. Harrison Hunter was the detective, and he played the role with force and vigor and not a little suavity. He was fair and intelligent in his deductions without being patronizing. W. H. Thompson, too long absent from the stage, gave an unusually telling performance of an overwrought old man. Bertha Mann was excellent in the chief emotional role, that of a maid in the employ of the murdered man, who was willing to sacrifice her life for her lover when he was believed guilty. George Graham gave an unusually effective performance of a weak and cowardly butler. Robert Barrat did well as one of the suspects, as did Robert Kelly. Thais Lawton added much to the mystery of the play by giving the proper amount of vagueness to her part, and Inda Palmer was capital as a loquacious housekeeper. The play was excellently staged by Mrs. Lillian Trimble Bradley. L. R. REID.

After Rickenbacker

Captain Eddie Rickenbacker, the famous American ace, may be seen in a New York theater after all if the plans of a new revue organization go through. The latter wants the aviator to appear in a special aviation scene that is to be worked into the show.

FAN SAN

(This is not a face powder)



(C) Campbell

ELSIE FERGUSON

Note Starring in Artcraft Pictures

THE FUTURE OF THE L-I-G-H-T-S



The future of the L-I-G-H-T-S Club is something that none of the members, either those who helped to found the Free-

port seashore rendezvous of actors and vaudeville agents or those who have joined the organization of late, can definitely foretell at this time. It is the wish of the club as a whole that it will remain as it started—a social club and a summer playground for the members when waiting for the new fall season to start.

N. V. A. Affiliation

The other day we ran into Arthur Deagon in the lobby of the Palace Theater and as Arthur was one of the founders of the Lights, we asked him how things were running at the Lights (since the club was organized the one word has become the accepted form of designating the full title of the society which was originally called the Long Island Good Hearted Thespian Society) started the comedian into a line of thought that resulted in this article being written for the MIRROR about the future of the Lights. Deagon told us that while the members were having a gala time down at Freeport, that it was a dream of his to have the Lights operated as a part of the National Vaudeville Artists' Association.

Deagon Optimistic

Deagon waxed enthusiastic about the future of the Lights, but expressed the personal belief that some sort of an arrangement agreeable to E. F. Albee and J. J. Murdock, the guiding spirits of the N. V. A. and the Board of Ushers (governors) of the Lights could be worked out upon a plane that would benefit both the N. V. A. and the Freeport club. Deagon has several ideas as to how the operation of the Lights clubhouse by the N. V. A. would not only give the Lights untold membership impetus, but would also lighten the work of the present active membership of the Lights that is keeping the club alert and awake.

Where Doubt Arises

Other members say the N. V. A. affiliation might prove a mighty good thing, yet they contend that the principle of the club, which was purely social and nothing more, might present some phases that would prove a stumbling block to the proposed movement to have the N. V. A. consent to a co-operative plan whereby the Lights would become the seashore clubhouse of the association members.

Club Runs Merrily On

While there is talk, and much of it being centered on the Lights insofar as some sort of a future amalgamation or annexation by the N. V. A., which has thousands of members, the Lights Club runs merrily on, with this summer proving one of the most enjoyable yet experienced by the members.

New Officers Take Charge

The newly elected officers are now in charge, and are Frank Tinney, Angel (President); Albert Von Tilzer, Manager (Vice-President);

BY MARK VANCE

Talk of N. V. A. Affiliation—Deagon Thinks Well of Two Clubs Together—Doubt Whether Plan Would Work Out—How Freeport Society Originated—Merry Summer Season On

Norman E. Manwaring, Secretary; Frank Kauffman, Treasurer. Board of Ushers (Governors)—Victor Moore, George Whiting, Charles Middleton, Bert Kalmar, Harry Von Tilzer, William Murray, Fred Gray, Harry Puck, Sam Summers, George McKay, Lew Kelly, Thomas Dugan, J. Francis Dooley, W. M. Riordan, James Diamond, George Barry, J. B. Isaac and Sonny Barkus.

Arrange For Annual Cruise

As an almost certain means of putting some new financial pep into the treasury of the club the Lights have arranged for their annual cruise which will start in the American Theater, Freeport, on July 28, and end with special performances in both New York and Brooklyn. The itinerary of the cruisers takes in Bayshore, Plainfield (N. J.) and Red Bank, with the usual stop to be made in Far Rockaway. Other stands may also be arranged.

Special Club Nights

The ways of the stage are devious and demanding and it has long been the custom for the vaudevillians especially to be scattered to the four playing winds of the earth during the fall, winter and spring, so that it behooves them to enjoy their holidays such as Christmas, New Years, Hallowe'en, April Fool's Day, etc. during the summer.

This Year's Big Dates

While the Cruise is always considered an all-important event on the Lights' calendar there are special nights aside from the regular week-end celebrations when different "Skippers" take hold and put on impromptu entertainments. Hallowe'en will be duly celebrated on the night of July 23 (Wednesday).

Christmas and New Year's

Christmas will be appropriately observed July 30, with a big tree, handsomely trimmed, illuminated and everything, with old Santa Claus on the job and the members participating in an old-fashioned Yuletide celebration.

Then on August 6 will come the New Year's celebration, with the most fitting ceremonies marking the passing of the old year. On August 13 the club will have its Country Fair.

One of the last special days before the Lights' season begins to wane and the players and agents turn their thoughts to the new show season is April Fool's Day on August 20.

Gayety Ends After Labor Day

The gayety and freedom of the members at the Lights end about the middle of September, although there are members who must hie themselves away to other points to take up their scheduled and appointed stage duties. But sufficient number

remains however to keep the club open and to enjoy the life there until the new season calls them all to the cities and the members depart with regret, but happy in the thought that the next summer will find them again at Freeport tickled to death that the club days have come back again.

How the Lights Started

Freeport was a sort of an accepted actors' colony among the New York thespians and vaudevillians long before the Lights' club was ever dreamed of. When the summer lay-off season rolled around each year many of the regulars at Freeport spent the leisure time as best they could, with many a get-together meeting resulting impromptu in Al. Schiller's bar and cafe in the heart of Freeport.

Behold the Lights!

It isn't a matter of public record in Freeport history whether Frank Tinney started it or whether George McKay was responsible or King Bulger formulated it or Eddie Carr was really the originator or Val Trainor or Victor Moore or Arthur Deagon or Norman Manwaring or Leo Carrillo or Billy Gould or Harry Bulger or Sam Morton or Robert Hodge or Frank Kauffmann or Frank Morrell or Ed. Flanagan or Neely Edwards or George Barry or Max Hart or Ed. LaVine or George Murphy or Charles Middleton or Frank Leighton or Bert Leighton or Aaron Kessler or Mike Coakley or Harry Hill or Charles Cantwell, Jim Diamond or Will Phillbrick or Herbert Kerr or Leo Dougherty or Edward Rice, was the specific Columbus who discovered the idea, but just the same the Lights became a sure enough thought for further reflection on the seventh day of August, 1915, at 2 p. m.

Started Club in Rice's Garage

Following the decision in Schiller's to decide upon some line of action to bring about the organization of a club that would have the members forking over enough money to rent a room or two for a meeting place, it was agreed that every man present should notify every actor and agent that he knew could join and help boom the proposition to meet the following day in Edward Rice's garage on Railroad avenue, Freeport. The purport was to form an Actors' Social Club. On August 8 the men whose names are mentioned under the paragraph caption "Behold the Lights!" met in the auto inn of Mr. Rice, and formed what is now known as The Lights.

Temporary Officers

The meeting was held at noon and every man present pledged his support morally and financially. Harry Bulger was appointed temporary chairman, with Val Trainor tempo-

rary secretary. Among the men present taking a sincere and earnest part were two highly esteemed Freeporters who were non-professionals, but who were such good fellows and so friendly to the Freeport crowd that they were counted in on the scheme from the start. They were Rice, the garage owner, and Stephen Pettit, then sheriff of Nassau County.

Club Sprang Up Rapidly

No sooner said than done, and the Long Island Good Hearted Thespian Society became a reality. As this name was pretty long when continual reference was made to it the members consented to the initial of each word of the club monicker being used separately with the word "Lights" resulting. When the new clubhouse was built it was christened the Light House. The first set of permanent officers were Victor Moore, Angel (President); Harry Bulger, Manager (Vice-President); Robert Henry Dodge, Secretary; Stephen Pettit, Treasurer.

Club House Site Chosen

When it was decided that a new clubhouse would be built the committee on location selected a spacious site on Randall Bay, with the place easy of access to all roads leading into Freeport. Today the Lights' clubhouse is one of the sightseeing points of Freeport.

For Men Only

The privileges of the club, especially the twenty-five rooms that have been handsomely furnished and equipped for the members, are for men only. However, the special nights and the week-end dances enable the members to bring their wives, sweethearts or feminine friends.

Rooms Go By Names

The rooms go by names instead of the usual hotel numbering scheme. This is due to the generosity of the members who could afford it, who paid for the room equipment and furnishings out of their own pockets and donated them to the club.

Regarding the Cuisine

When it comes to the "eats" the Lights are there every way from the swing of the knife and fork. Frank Roston is the chef and he is considered to be an expert in concocting dishes fit to set before any king. Roston isn't exactly the chef—to be more explicit and fanciful, Frank is the steward and as steward takes care that the meals served are up to the highest standard possible. Roston recently returned from the Navy.

The Special \$2 Sunday Dinner

And while we are on the subject of Steward Roston and good things to satisfy the inner man, it is well at this juncture to state that the Lights' club is making a specialty of a rare and satisfying \$2.00 Sunday dinner which the members are now recommending as a feature not to be overlooked. And that reminds us of the Pigs' Club.

Within the basement of the clubhouse and fitted up in a novel and ingenious manner is what the members have dubbed the Pigs' Club. This is a sort of typical rathskeller

(Continued on page 1178.)

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ABOUT STOCK PLAYS AND PLAYERS IN MANY CITIES

BOSTON: PLYMOUTH—"Florodora" ended its engagement on Saturday night and the Carl Hunt Company presenting "Havana" at this theater this week. **COPLEY**—On account of the cool weather, Jewett has decided to keep "Two Pairs" going indefinitely instead of closing last week as announced. Gleason.

CHICAGO: WILSON AVENUE—The North Shore players at the Wilson Avenue closed their season Saturday night July 12, after twenty-two weeks of successful productions. The house will reopen about August 15 with either stock dramatic or musical productions. Atkins.

CLEVELAND: COLONIAL—"Fires of Spring," a new play by Robert McLaughlin of this city, was given its initiation before the footlights this week, by the Colonial stock company, at the Colonial theater. Mr. McLaughlin personally directed the performance. The play was written especially for Clara Joel, leading woman of the stock organization, and it is said that she will appear in it on Broadway during the coming season. The play deals with the psychology of genius, and the human inability to pass gifts on from generation to generation. The author, by endowing the genius with renewed youth, gives her an opportunity to live her life over again, but the conclusion proves that the Maker did His job all right when he buried a person's genius with his bones, because the reins of Fate drove her to the same end eventually, as in the first instance when old age presented itself. It's a good theme, because everyone in his heart thinks he would do things differently if he had his life to live over again. It has that rare quality, universal interest. Also, built as it is, with Sarah Bernhardt as the inspiration, it is surrounded with an added sentimental interest that cannot fail to strike the public. The presentation of the play was excellent, and the roles well cast. Loeb.

JAMESTOWN: CELERON—The Pauline MacLean Stock Company continues as the attraction and is drawing big business. For the current week the bill is "The Brat." Miss MacLean in the title role plays her part with much ability and is splendidly supported by the rest of the company. Langford.

LAFAYETTE, IND.—The Otis Oliver Players have in preparation a big production next week, "While the City Sleeps," which will be offered with a benefit for the LaFayette Police force. This week the Oliver Company is offering "What Happened to Mary." The company will return to the Shubert Theater, St. Paul, in August for the regular season.

SAN FRANCISCO: ALCAZAR—By permission of David Belasco a special release was granted to the Alcazar for "Polly With a Past." The Alcazar is owned by Fred Belasco, brother of David Belasco. Belle Bennett and W. P. Richardson are still co-starring. The next offering at this house will be "Within the Law." **CURRAN**—The Curran has played to capacity with Marjorie Rambeau in "The Eyes of Youth." This week the star offers "The Fortune Teller." Barnett.

WASHINGTON: SHUBERT GARRICK—The Garrick Players offered for the week of July 14 "Daddy Long Legs" with Eileen Wilson in excellent form as Judy Abbott. The play's big success with capacity audiences continues it for a second week and in consequence, the tryout performance of Fred Jackson's latest play "One A Minute" has been postponed until July 28. The latter, it is said, has a great part for Eileen Wilson who scores strongly in every character she assumes. Miriam Collins will be a new addition to the company for this special week. The Garrick Theater probably in the near future will become a memory of the past as the theater and adjoining property have been acquired by a large department store. Warde.

Brooklyn Season Good

The stock season has been unusually long this year, and business at most of the theaters devoted to this phase of the theatrical game has been exceptionally good. The Fifth Avenue Theater, Brooklyn, is one of the houses that may lay claim to having had a most successful year. When it closed recently it had forty-six weeks chalked up to its credit. Mae Melvin has been the leading woman of the company for 86 weeks, and in that time she has established herself as one of the best known and most popular players in eastern stock circles. Following a ten days motor trip through the Catskills, Miss Melvin will take a few weeks rest at her home on the Maine coast, prior to making definite plans for next season.

Hopwood Play in Stock

Avery Hopwood's latest play, "She Loved to Do It," will be presented by a stock company at the Shubert-Garrick Theater, Washington, on the night of August 11, under the management of George Marshall. Eileen Wilson will have the leading role. Others in the company will be Lynne Overman, Earle Foxe, Leah Winslow, Richard Barbee, Mrs. Jacques Martin, Eleanor Harte, Walter Morrison, Donald Meek, Doris Sheerin, Edna Bates and Miriam Collins.

"My Irish Rose" Popular

"My Irish Rose" is proving to be the most popular bet of the spring and summer season. "Rose" visited in Worcester, Mass., last week, and entertained the largest crowds that ever made their way into the Grand Theater. At least it did the biggest business in the history of the house.

Big Season in Montreal

Harold Hevia and his company at the Orpheum Theater in Montreal, are enjoying a big success this summer. "Johnny Get Your Gun," "Mary's Ankle," "Cheating Cheaters," "Upstairs and Down" are some of the plays presented by Mr. Hevia.

Spitz After More Houses

Abe Spitz of Providence is going into the stock game again on an elaborate scale. He already controls four theaters and is about to close a deal whereby he gains control of two more.

IS THAT SO!

Otis Oliver has released his new play, "The Naughty Bride," by Thomas E. Saunders, for stock and repertoire this season. The play was a great success on the road last winter.

Vada Heilman, who for many seasons has been leading woman with the Oliver Company, is spending the summer at her cottage "Tumble Inn," at Saugatuck, Mich. Miss Heilman will rest for the summer and rejoin the players again in August at St. Paul.

Lillian Stuart has just closed a year's engagement in Duluth with the Lyceum Players as second woman.

Jane Reid Lewis, who played with the Pauline MacLean Stock Company during their long engagement at the Samuels Opera House in Jamestown, N. Y., has joined the Dominion Players in Winnipeg.

Maude Fulton's comedy, "The Brat" has been released by Oliver Morosco for production at the Alcazar, San Francisco.

Reports come that Tom Wilkes, the western stock impresario, has made quite a name for himself through his different stock activities. His stock at the Wilkes, Salt Lake, has closed for the summer, but Wilkes has one company now working in the Denham, Denver, and another in Seattle. This week a new stock enterprise of Wilkes' was started at the Majestic, Los Angeles, with Lewis Stone at the head.

Now that the summer is here William Harder (Myrtle-Harder Co.) and Charles K. Champlin are counting up the profits on a big winter season. Here are two managers and owners of traveling stocks who have been unusually successful with stock and will again be just as active next fall.

Justine Johnstone has returned to New York after a season with the Poli Company at Waterbury, Conn.

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Reisenweber's

Columbus Circle continues to be the Mecca for the evening tourists wending their way to Reisenweber's. Three floors of a large building are comfortably filled each night with a merry throng, dining and dancing to the melody of the music. Henry Fink's Revue is presented in the main dining room, and Sophie Tucker and her Six Kings of Syncopation make glad the guests in the Paradise Room.

Metropole Hotel, Regina

When one hits Regina, Saskatchewan, the first thing one does is to get one's self reservations at the Metropole Hotel. For here one can relax amid the grandeur which is Canada, and still feel assured that one is not too far from the running hot and cold folding doors of one's favorite hotel.

DEATHS

BERNARD—Agnes F. Bernard, daughter of the late Carl Bernard, an opera singer, died in Mount Sinai Hospital. She was a sister-in-law of the late Colonel Abraham Gruber.

CLARK—Charles H. Clark, veteran actor, most prominently known in the part of Seth Perkins in "The Old Homestead" which played for twenty years, died May 20, 1919. He was born in Boston, Mass., Feb. 8, 1837. He leaves a son, Harry N. Clark, and a daughter, Mrs. Edith Clark-Beck.

CUMMING—Adelaide Cumming, a character actress, last seen as the minister's wife in the "Little Teacher" road company, died on July 14 at a local hospital. She was born in Peabody, Mass., and made her debut at the Boston Museum.

JACKSON—Stewart Jackson died at St. Cloud Hospital, Calgary, Canada, July 13, from stomach trouble. He was 29 years old and had been on the stage for nine years, starting as a member of the vaudeville team of Stone, Wahl and Jackson. Mr. Jackson was the juvenile with Lasky's "Red Heads" for two seasons, 1912-13. In 1916 he was a member of the cast of the Passing Show at the Winter Garden and the following year he played one of the principal roles with "The Girl from Brazil." He was taken sick last October while playing at Reisenweber's.

MCKENZIE—Peter McKenzie a stage carpenter who began his career under Augustin Daly, died at Amityville, Long Island, last week, aged sixty-eight. He was born in London and lived in this country for forty years.

MONTAGUE—Frederick Montague, a prominent actor, died at his home in Los Angeles on July 2. He appeared on the speaking stage for a number of years, but of late, had been appearing in films for the Fox Film Company. He was fifty-two years old, born in England, and is survived by his wife, known as Maurine Rasmussen.

NORTHEY—V. S. Northey, father of Caro Roma, died on July 12 in East Oakland, Cal., aged 92 years. He was born in Hallowell, Maine.

SEWARDS—Charles E. Sowards, forty-three, for many years a manager for Marcus Loew's theaters, died July 18 after a short illness at 246 West 129th Street. Mr. Sowards had been manager of Loew's Victoria Theater since its opening.

WELSH—William Hollis Welsh, of Elmira, known on the stage as Dehollis, acrobat and magician, died July 19 at Buenos Aires, Argentina. He leaves two brothers, Scott Welsh, an actor, and Thomas G. Welsh, Election Commissioner of Chemung County.

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On dress and stage form Scott is a stickler; he's a regular Beau Brummel, immaculately groomed and as graceful as can be while in stage action. SCOTT is some kisser and everywhere has accepted kidding in a good natured way that has endeared him to the hearts of audiences throughout the country. There may be many who think SCOTT is a "hick" (slang for a slangy boob), but the fox has nothing on "Hello George" for cunning and as to being a "boob" SCOTT is the wisest one that ever came down the Brooklyn pike.

He stands alone as a dancer; in fact, his act has been an institution whereby SCOTT has trained and educated many partners who, however, on leaving his fold have fallen down on the effort to imitate him or the act. His store of originality is a veritable Niagara Falls, with the present act speaking volumes for his cleverness and ability to keep the BISSETT AND SCOTT act always working and always in demand.

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GILDA GRAY

*Scoring a Big Hit in "The Gaieties," with
Pace & Handy's "Beale Street Blues"*

VAUDEVILLE VOLLEYS—From



On the program the Greenwich Follies reads like a vaudeville show. Jack Wilson was the eleventh-hour acquisition from the "two a day." The blackfaced comedian is not to remain with the show permanently.

Everhardt, the hoop roller, who saved his money during his stage days, when last heard from was living a life of ease and affluence in London. Everhardt by the way was born in Columbus, O.

Dame Rumor has it that vaudeville loses the Avon Comedy Four next season, the comedians having been signed by the Shuberts for their new Winter Garden show.

Milo ? has a brother with the Empire Comedy Four.

Felix Patty, who has the Tarzan act in vaudeville, is a brother of the Patty who did a circus thriller some seasons ago as the Patty Brothers. One Patty walked downstairs on his head.

Randall His Real Name

Carl Randall on the stage is Carl Randall off the stage. It's the family name, Carl sticking to the home monicker and not adopting a nom de plume as the majority of the men and women do when taking up stage work. We have Carl's own words for the following: "I kept the family name Randall for the simple reason that if I were rotten in my stage work I might as well fail under my right name as to do it under a fictitious one. That I made good is apparently evident from the fact that I have kept at it and have been able to bring my father and mother into New York to live instead of letting them remain in the old home town, Columbus, O. Just what I shall do next season is problematical; chances are that I shall go to London before the first of the year where I have an offer to engage in some stage work for DeCourville, with another production offer awaiting me at the expiration of that contract. Meanwhile I have a vaudeville proposition that may pan out Okeh and still another for production work. One thing sure I shall not be idle by a long shot."

The dog days are here, according to the number of pups, mongrels and fullblooded insect doggers to be found around the town of Freeport. And the fact remains that they are mostly attached to some actor, vaudevillian or his family.

Bothwell Browne Makes a Hit

Bothwell Browne has a chance to play vaudeville but won't for some time. It appears Browne has a two years' contract with Mack Senneff at a splendid salary and isn't worrying whether school keeps or not. Browne is now appearing at the Broadway, appearing four times daily and enjoying the routine which is similar to the one he worked in vaudeville. And Browne's wardrobe is also a feature that the critics overlooked on the opening night.

Nic Agneta of the Max Hart offices, is on a vacation. Nic con-

Carl Randall Using Own Name—Bothwell Browne's Success—Hanitch a Regular Manager—Stage Lamps and Chains—Albee's Good Heart—Cohan Written Up

sulted all of the vacation guides and then picked out Lake Hopatcong as a last resort. He took the Agneta family.

With Eddie Darling away from the main booking offices the awarding of routes up in the B. F. Keith Vaudeville Exchange is not so spirited. However the fur will fly when E. W. returns to the States.

Hanitch a Successful Manager

Walter J. Hanitch, who manages the Dominion Theater, Ottawa, which plays the Keith acts booked through that section by Clark Brown in behalf of the Canadian Limited Co., has proved the right man in the right place and his success up there last season has been such that the theater operators are bending every effort to have him returned. Hanitch is well liked in Ottawa and both the patrons and the vaudevillians swear by him. Being a thoroughly reliable and conscientious worker it is not surprising that Ottawa would like to have Hanitch back in its realm. One time Hanitch owned his own theaters and operated his own road shows but in time circumstances evolved a condition which had him running show shops for the other fellow. Some day Walter may come back, but just now he is sawing wood and working his mightiest to have the Ottawa house break all former records.

Tommy Gray says he is going back to London next January to write a new revue there for the London Hippodrome.

Tarzan (the man ape) is booked for a long route over the Orpheum, with Trainer Patty having the act booked for London next May.

The Lee Ryley whom the Broadway bunch knows so well says he is flirting with pictures.

The Blossom Seeley act has been out of luck since it hit Chicago.

Miss Seeley was unable to appear on the Chicago opening but the boys in her act went on and subbed without the singing vaudevillian.

In The Spanish Review which was at the Palace last week appeared Senor Antonion de Bilboa. He is remembered for his work in the "Land of Joy."

Albee's Good Heart

We understand that E. F. Albee is on record as saying that everything possible will be done to help the former vaudevillian who left his bag of stage tricks behind and went away to war, and is returning to the States with the hope that he can build himself a little bank roll by resuming his old stage line. Not long ago we understand that a vaudevillian, who was with the Pershing troopers in France, wrote to the Keith offices saying that he was coming back and wanted a chance to pull himself together financially by playing some dates. The matter was taken up with Mr. Albee and we have it that he issued word to have the young man informed that he would get the "chance" he wanted upon his return. Again we take delight in commending Mr. Albee for personally making the young man in this case happy. But that's only a drop in the bucket of the deeds of kindness that Mr. Albee is continually doing for the vaudeville profession.

Clayton and White, the dancers, are sure whooping things up with the new Shubert show, "The Gaeties of 1919," with all of the newspapers giving the duo full credit for their clever part of the show. They travel some over the stage of the Forty-fourth Street Theater and indications now point to the dancers remaining there as long as the show does. And the show looks good for a long, long time.

Walter Kelly (the Virginia Judge) returned to New York

from Europe last week and doesn't mind telling the world that he is mighty glad to be back in the States where he can satisfy his appetite with good food and plenty of it.

We hear Lon Haskell is severing connections with the Will Morrissey act, "Overseas Revue" when it plays its western trip which opens this week in Chicago.

We wonder what Jim Fitzpatrick thought when he picked up the dailies the other morning and read where the Al. H. Woods offices were going to produce a play entitled "Breakfast In Bed." That was Jim's title of a story that appeared in COLLIER'S WEEKLY some time ago, with the characters pertaining to several wellknown vaudeville people.

And while we are on the subject of titles we wonder if Jean Bedini (formerly of vaudeville, Bedini and Arthur) knows that the "Ragtime Wedding" number in his "Peek a Boo" show is nothing more than Nan Halperin's established "Military Wedding" with only a variance of words. It only recalls the old, old saying that there is nothing new under the sun. These are rainy days for those who start something original.

Panning Vaudeville

This the age of criticism. Perhaps we had better make it "panning". Hence these few words. Perhaps the roads of vaudeville lead to Elysium—the latter in this respect being \$2 or \$3 musical shows or revues with the vaudevillian's salary going to the sky overnight. And while the men and women are tramping the road-long avenues for some—we want to go on record right here as being unalterably opposed to the many feet of chain, wire or rope that are used week in and week out in every vaudeville house in New York and Brooklyn to permit a lamp candelabra to hang in the center of the stage during sketches and "interiors". Once in awhile an "act" swoops along that overcomes this objectionable bit of stage discord but in the main and in the majority the multiple-length chain hangers are there. There are other things we might pan with judicious deliberateness but that will be all for this time. (N. B.—The opening sentences were used to make this statement appear more difficult. But we are sincere about the "extension chains.")

Unless the wild waves are saying something wrong and the hunch goes lickety-brindle for keeps we look for Cap Bailey to be back at his old post, managing the Alhambra next season. Prior to his enlistment in the service of Uncle Sam Harry Bailey was one of the most popular managers on the Keith list.

Mary B. Mullett Writes Up Cohan

George M. Cohan, who toured the variety houses as one of the Four Cohans prior to his great rise to success, fame and fortune as an actor, author, writer, composer and producer, is written up at length in the American Magazine by Mary B. Mullett. It is one of those sort of articles intended to spur other men on to strive for the same kind of a success.

10 YEARS AGO

Lois Fuller announced for American tour.

Sidney Drew calls rehearsals for "Billy's Rehearsals."

Grace Van Studdiford signs for tour under Joe Weber's management.

Jimmie Lucas and Marie Flynn appearing in "The Golden Girl."

John Cort places Frederick Bowers under show contract.

Daphne Pollard, vaudeville hit, with song "Goodbye Mollie Brown."

American Roof Garden has big opening week in New York.

William Morris plans Southern vaudeville invasion.

Harry Corson Clarke begins Russian tour after French tour.

Julian Eltinge booked for four weeks at American Roof Garden.

20 YEARS AGO

Josephine Sabel playing Forest Park Highlands, St. Louis.

J. Aldrich Libbey singing with Baker Opera Company.

Howard and Dorsett playing vaudeville dates.

Papinta, headlining, Masonic Temple Roof Show, Chicago.

Willis B. Sweetman signs for Blaney & Vance's "A Female Drummer."

Willie Edouin signs for London production of "Floradora."

Jefferson DeAngelis starring at Manhattan Beach Theatre, New York.

Marie Bates called rehearsals of new "Zaza" season.

Rose Coghlan signs a petition in bankruptcy.

Lillian Russell signs for Weber & Fields burlesque company.

"MIDNIGHT FROLIC" INVASION OF LONDON LATEST REPORT Story in New York that Flo Ziegfeld Will Produce "Revue" Abroad Next Fall

THE story is going the New York rounds that Flo Ziegfeld is to produce the "Midnight Frolic" in London next season.

It is understood that Ziegfeld has had numerous offers for both his "Follies" and "Frolic" ideas for European reproduction, but that up to the present time Ziegfeld has not given the offers any consideration beyond believing that some day he may personally take up the foreign producing proposition.

As the arrangement is understood it is scheduled for a London "Midnight Frolic" show to be produced around November or December in London, with the show to include some prominent American artists who are planning to sail prior to that time.

It is too early to figure out the different angles that Ziegfeld may have in mind but a trip to London within the next few months is expected to be taken by Ziegfeld.

Perhaps the signing of Leon Errol, now in London, may be the forerunner of the European invasion by the

Ziegfeld plan as Errol is popular there now through his present success in the London Hippodrome show. Errol is expected to arrive here shortly, with the report already published that he is to head a new musical show that Ziegfeld has in preparation.

But Ziegfeld and a London "Midnight Frolic" are not remote possibilities but loom up more likely as each day passes.

Ziegfeld had planned to send the "Midnight Frolic" on tour in the United States, with the big cities outlined for visitation but the war and other conditions caused a postponement. Now that the new season presages big things it would not be surprising if Ziegfeld would arrange to renew the road proposition, with Chicago the ultimate goal for an expected long "run."

Both Marc Klaw and A. L. Erlanger are willing to go in with Ziegfeld on any show proposition that he may have in mind, the present K. & E. partnership sharing a "50-50" split on the "Follies."

Tommy Gray Busy

Tommy Gray, since his return from the other side as a Y. M. C. A. entertainer, has been busier than a cider press grinding out material for vaudeville. To date Tommy's latest stage contributions have been new comedy vehicles for Virginia Ogden and Gladys Bowen ("Songs and Fun"); Frederick Chappelle and Ruth Holt ("The Stolen Lesson"); Marie Stoddart, new single entitled "The Life of the Party"; Brown and Jackson ("That's Good Luck") and the Marconi Brothers.

Keith Managers Vacationing

The Keith offices have laid out the vacation list for the theatre managers on their list. Leon Kelmer, manager Greenpoint, which is running through the summer, is on his vacation at present, with John Loveridge pinch-managing during his absence. Harry Crull, manager, Prospect, follows Kelmer, with J. V. Kerrigan of the Orpheum (Brooklyn) next, with Arthur White handling the Orpheum during Kerrigan's vacation.

Baer with Edwards

Arthur Bugs Baer, formerly writing for the Evening World, now with the Hearst papers, has been engaged by Gus Edwards to furnish the comedy lines and situations for the new musical production "The Film Girl," which is due in New York Sept. 15.

Hart to Produce Show

Joseph Hart, who has confined most of his activities to vaudeville, is to produce a three-act comedy, "Boys Will Be Boys," which is a dramatization of a magazine story by Irvin Cobb.

Four Haley Sisters in Show

The Four Haley Sisters, who played the Fifth Avenue week before last, have been engaged by the Shuberts and will be inserted into the new "Passing Show."

The Ackerman Studios

Mr. P. Dodd Ackerman is the proprietor of the Ackerman Studios at 140 West 39th Street, Gotham. Primarily it is for the production of scenery, and there are many notable things about it and about the work it has been accomplishing.

The Ackerman staff consists of Robert Levison, Austin Burrell and Loins Berneker. Besides these, there is a force of stage carpenters at work in their auxiliary plant in Brooklyn and sewing women at work on silks and satins with power machines, and workmen of all sorts to bring stage scenery to finished perfection.

The name of P. Dodd Ackerman has come so rapidly to the fore that his scenic shop is now turning out a series of special settings for some of the new Broadway shows, complete stage investiture for many vaudeville acts as well as now furnishing the big picture theaters with original scenic layouts.

Carlos Sebastian's New Act

Carlos Sebastian is getting ready to invade vaudeville again in a brand new act entitled "Bubbles," which is sponsored by the Aborns and P. Dodd-Ackerman. The Ackerman studios have arranged an elaborate and handsome setting for Sebastian, with a "try out" scheduled for out of town this week. Sebastian was formerly of the Jardin de Dance where he appeared with Dorothy Bentley.

Colonial Playing Films

The Colonial, Brooklyn, which plays pop vaudeville throughout the regular season, is playing a straight film policy for the summer, with the Fox offices restoring the vaudeville there Labor Day.

ROEHM WINS OUT Takes Stone and Pillard Away from Proposed Musical Comedy Fling

Billy Roehm (Roehm and Richards' agency) may lose some weekly commissions through the dry season knocking the spots off of the cabaret and revues in the big restaurants but he came to bat this week and put one over that shows Billy is not asleep, despite Prohibition.

George Stone and Etta Pillard, for years with Hurtig & Seamon shows, slated to head the musicalized version of "A Pair of Sixes," were placed under a producing and working contract with Sam Levey, the Detroit theatrical man, and they will head their own show on the American Burlesque Circuit next season.

Sam Levey owns the Cadillac, Detroit, and has the "Beauty Revue" on the American wheel.

The Columbia wheel loses a clever pair of stars, the Roehm coup giving the American one of the best cards it has ever had.

McCarthy & Fisher Buy Music

McCarthy & Fisher have bought the music publishing rights to all the numbers in the new Clark and Bergman act, "Chow Mein" that the Herman Timberg offices are producing, and which went into rehearsal Monday. It opens in two weeks. Timberg wrote all the lyrics as well as the music and book of the Clark and Bergman offering. Four sets of special scenery have been made in the P. Dodd Ackerman studio while special costumes were designed by the Adler Shop. The new Henry Lewis act, under Timberg's direction, opens in three weeks.

Miss Berry's New Wardrobe

Irene Berry, of the Waiman and Berry vaudeville combination, has purchased a brand new wardrobe, with the Waiman and Berry "team" planning to present the most attractive stage front imaginable for the new season. The anxiety of bookers to give this couple all the bookings they want has resulted in the vaudevillians trying to improve their act in every way. Miss Berry feels that wardrobe is half of the battle.

Greenhut Hospital Base Closes

By the closing of the Base Hospital in the Greenhut Store building at 18th Street and Sixth Avenue the regular weekly shows supplied by the B. F. Keith Vaudeville Exchange have been stopped. However, the other local hospital bases will continue to be furnished with the usual line of bills compiled by the department under William Sullivan.

Reorganizing Big Act

The "Pinafour" act has been reorganized, with the new combination now in rehearsal under Lee Muckenfuss' direction. The new personnel comprises Misses Burman and Ritchie and Messrs. Al. Clark and Robert Mills. Four big scenes from the opera, "Pinafore" will be offered in costume.

MEN PREDOMINATE AT THE PALACE Only One Woman Holds Bill- ing on Entire Bill

The men ran away with everything in the billing at the Palace this week, the only exception being Albertina Rasch in her new dancing act that came at the close of a long bill, but which proved one of the artistic hits of the show. It was a varied bill, with the male "names" including Three Kitaro Brothers, Regal and Moore, Billie Reeves, Klein Brothers, Charles King, Toto, Frisco, and Ben Welch.

While the male contingent holds the first line trenches on billing, there are sufficient specimens of the fair sex on view to balance the bill, and in the new King act (reviewed under New Acts) are some comely and shapely misses. Then there was another bevy of misses in Miss Rasch's act, with Loretta McDermott in the Frisco act, showing that she is some chicken to be reckoned with.

Three Kitaro Brothers opened nicely in their novel act. Henry Regal and Sim Moore, just back from a successful western trip, scored a decided hit with their clever turn, which comprised a little bit of everything familiar to vaudeville as well as some bully acrobatic work.

It sure did the hearts of the regulars proud to have Billie Reeves back with another bumpety-bump exhibition of his internationally-famous "drunk" and in "The Right Key But the Wrong Flat" Reeves has a vehicle which enables him to reel off some grotesque, amusing, pantomimic comedy.

Dolly Lewis and C. Carroll Clucas as the married couple below the Reeves apartment, give Billie excellent support, with Clucas doing a "drunk" that was splendidly done.

Al and Harry Klein with their after-the-war change from the old Dutch chinpieces and mince-meat dialect go in for an exchange of wheezes, with the shorter affecting a funny comedy style of working. They were well received—new jokes and all. Charles King and Co. were on just before intermission.

Seemed funny to have another European pantomimist on the same bill with Billie Reeves, yet there he was in the person of Toto, the clown, late of the New York Hippodrome. Toto is clever, versatile and a hard worker, but for vaudeville he stays in view too long.

Frisco got a big hand. They sure know him around the Palace corner. His male "plant" in the middle of the house Monday afternoon was stronger than Jack Dempsey's blows in the recent Willard mixup. Almost spoiled Frisco's usual applause hit. Miss McDermott showed up in her usual peppery way, with the Frisco and McDermott style of jazzing causing its expected furore. Ben Welch hit the rostrum at a late hour but nobody walked out to speak of, and Ben surely laced over a laughing hit.

Albertina Rasch and interpretative dance creations held everybody in, with a very few exceptions, and her dancing ability sure stands out in this present turn which is about the best the clever artist has presented in vaudeville.

MARK.

Blossom Seeley Unable To Resume Immediate Dates
Eli Dawson Latest Acquisition To "Gaieties Of 1919"
Broadway Theater Certain To Play "Two A Day" In Fall
"Plants" In Vaudeville May Be Eliminated Before Fall
Jack Dempsey May Cancel Tour To Go To Europe To Fight

CANADIAN VAUDEVILLE HOUSES SMASH ALL BUSINESS RECORDS

Both "Big Time" and "Small Time" Theaters Across Border Have Amazing Returns

VAUDEVILLE business in the Canadian houses of both "big time" and "small time" classification have smashed all house records to smithereens during the past year. This may sound pretty strong during a season that was still suffering from war conditions and was stopped cold by the Spanish influenza epidemic. But nevertheless it is true as borne out by the box office statements from the different variety theaters throughout Canada. In the bigger cities especially the returns were especially large.

And on top of the gratifying returns from Canada comes the prospect of another big year with the theaters up there preparing to give the patrons bigger and better shows than ever before.

It is understood that the Canadian houses booking through the Keith Vaudeville Exchange not only registered remarkable houses week after week but also showed a decided im-

provement in the general run of bills booked by Clark Brown in New York.

The Pantages and Loew Theaters have done their share of business with the Loew houses in Ottawa, Montreal, Toronto and Hamilton having consistently big box office statements.

But it remained for the Canadian Limited chain of theaters booking through the Keith offices to smash all records. This list of houses embraces Princess, Montreal (Abbie Wright, manager), now dark but reopening early in August; Lyric, Hamilton (also the Temple playing pictures to capacity); Dominion Theater, Ottawa (Walter J. Hanitch, manager), with the Canadian Ltd., also operating the Gaiety, Montreal which houses the Columbia shows of the Columbia burlesque wheel and the Orpheum, Montreal, playing English stock at present.

The new season sure augurs well.

Many Offers for Granville

Max Hart is Bernard Granville's agent. Since the return of the comedian and dancer from the war, Hart has had many offers for the entertainer, with the chances that Joseph Weber will likely land him for the new version of "The Blue Mouse." Granville is in big demand for the new season.

Billy Gaston Signs

Billy Gaston (Gaston and Green), the well-known song-writer composer of "Gee, This Is A Lonesome Town" and "You'll Be Sorry Just Too Late," has signed with Comstock & Gest for their "Oh, Oh, Lady" show next season.

Joe Laurie May Join

Steps were under way the past few days for Joe Laurie, late of Laurie and Bronson of vaudeville, to join the new "Greenwich Follies" and take Jack Wilson's place, the latter having accepted the downtown revue offer temporarily as he had vaudeville plans that he must follow.

New Revue Being Written

Gus Edwards (the vaudeville Edwards) is reported writing a brand new revue that Klaw & Erlanger will produce next season, with a number of vaudevillians being considered among the principals.

Abner Symmons Hurt

Abner Symmons was hurt on the subway steps July 16 and removed to his room in the Friars Club where he has been slowly recovering.

Ziegfeld After Randall

It is reported that Flo Ziegfeld has made an offer for Carl Randall to join his "Midnight Frolic" late next season. Randall is considering.

FAN SAN

(This is not a face powder)

Timberg Offices Busy

The newly organized Herman Timberg Co. no sooner announces its formation than arrangements were made immediately for the first big act to get under way that will have Henry Clark and Gladys Bergman as its featured players. It will be entitled "Chicken Chow Mein" and the company will have twelve players. Timberg is also planning another big vaudeville production with Henry Lewis as the star. The Timberg offices are in the Lyric studios atop the Lyric Theater (43rd Street).

Simmons on Pacific Coast

M. Daniel Simmons, general booking manager for the B. S. Moss houses, with his booking duties at end temporarily, is now on the Pacific Coast on a special mission for Mr. Moss, looking over some houses there in behalf of the new deal that the Moss theaters have with the Famous Players-Lasky Co. Danny will be gone until the latter part of August.

Eddie Lambert's New Act

Eddie Lambert, recently honorably discharged from the army and at present with the McCarthy & Fisher Co., is putting a new act together that he and Beth Challis, his former vaudeville partner, will present in the local houses in September. Miss Challis recently completed a tour of the Pantages Circuit.

Vaudeville Manager in Films

Claud Saunders, former manager of the Alhambra, New York, and at one time with the Jos. Gaites' forces, is now exploitation manager of the Paramount-Artercraft pictures. According to all reports Claude is more than making good.

Sylvia Clark with Hitchcock

Sylvia Clark, vaudevillian, is under contract to appear in the new version of "Hitchy Koo" that Raymond Hitchcock is scheduled to open in the Colonial, Boston, August 15, prior to coming into New York.

Will. Morrissey Active

Will Morrissey, producer of "Toot Sweet" and lessee of the Playhouse Theater in Chicago, left town in company with two songwriters and two authors on a combined business and pleasure trip. It is Mr. Morrissey's intention to make his authors work on a farm all day and write all night. In these dry times the scheme may work out. The Morrissey company will produce six vaudeville acts and two musical comedies and an unnamed drama from the pen of Samuel Shipman in the near future.

Gordon's New Drug Store

The new drug store of the M. P. Gordon Co., Inc., is to be located at 1638 Broadway, with the entire establishment under the personal direction of M. Paul Gordon, who for years was with the James & Bowers chain of stores. The store is being handsomely decorated and attractively arranged for the opening which will take place shortly. Gordon has many theatrical friends who will be pleased to learn of his new Broadway store.

Moss Offices Move

The Ben S. Moss business and executive offices moved this week from the Godfrey Building, 729 Seventh Avenue, to the McCreery Building, 110 West 42nd Street. The Moss vaudeville houses, Hamilton, Jefferson and Regent close July 26 to permit remodeling and renovation prior to their reopening under the new Players-Lasky-Moss regime.

No Vaudeville for Webb

Austin Webb will not play vaudeville this season as he has signed with the Thomas Dixon offices for the new show, "The Red Dawn," which opened Monday night in Stamford, Conn. Webb has produced a number of sketches in vaudeville.

"Cap" Zimmerman Managing

"Cap" Zimmerman, formerly of the New York police force, attaining captainship prior to his retirement and who has been out of active service for a number of years, is now managing the Jamaica Theater. Zimmerman succeeds John Spagna, who has been at the house since Louis Sidney resigned to go to St. Louis. Zimmerman has been attached to one of the Fox houses prior to the Jamaica assignment.

Strand to Play Vaudeville

The Strand, Washington, D. C., is to install a vaudeville program this fall, according to the present plans of the Strand's managing director, Thomas Moore. The house is being shaped to accommodate the new policy.

Trying to Help Richmond

A movement is on foot in the town of Richmond (Va.) to have a new vaudeville house built there this year. According to conditions there Richmond could stand a new theater.

First Quits Vaudeville

Harry First is another vaudevillian to leave the ranks. First is laying aside his sketch to play the role of Mawruss Perlmutter in the A. H. Wood's company of "Business Before Pleasure," on the road next season.

Buys Cleveland Theater Interests

A deal has just been consummated in Cleveland whereby M. P. Carrig has taken over the complete control of the Priscilla, a pop vaudeville house, the consideration being reported at \$25,000. At the opening of last season Charles Kitts was a partner, Kitts' death later making a change which resulted in Carrig last week buying out all other interests. Carrig plans a bigger program at the home and is after land adjacent to the Priscilla, expecting to enlarge the present seating capacity.

Nazarro Alimony Denied

Queenie Nazarro, vaudevillian, who is directing the United States Fleet Jazz Band, now touring the variety houses, has been denied alimony and counsel fees by Supreme Court Justice John Ford, in a suit for divorce from Nat Nazarro, her former vaudeville partner. In denying Mrs. Nazarro the alimony the judge pointed out that there was no charge of unfaithfulness. Her attorneys, H. J. and Frederick G. Goldsmith had charged cruelty and non-support.

Boys' Band Took Part

B. F. Keith's Boys' Band tacked another feather in its playing cap by taking part in the Police Department's Field Day celebration last Saturday. The band is also giving concerts during the summer in the congested districts of the lower east side, the programs arranged under the direction of the Educational Alliance.

No Change at 81st Street

There will be no change in the 81st Street policy next fall, reports to the contrary notwithstanding. Popular-priced vaudeville and feature films will be offered by the Amusement Company operating the house. Frank Girard returns there as manager.

Ned and Jack Together

Ned Norworth and Jack Boyle have framed a new double act that will have Max Hart handling the bookings, Ned and Jack planning to get busy with their debut in the new turn right away.

K. of C. Uses Lights' Club

The Lights' Clubhouse, Freeport, was turned over to the Knights of Columbus Sunday, July 13, from 9 a. m. to 9 p. m. for the installation of a new lodge. This necessitated the club being closed to the members until after that time.

Has Jack Mills' Number

Billy Glason, now playing the Poli time, with the "Big time" set for September, is featuring Jack Mills' new comedy number, "I Don't Want a Doctor, I Don't Want a Doctor," and is getting big applause returns with it.

New "Blues" Number

The Black and White Melody Boys have written a new number, "Black and White Melody Blues," which has all kinds of success predicted for it. The authors have had many offers to sell, with some of the biggest publishers making a bid for the new "Blues" number.

CHARLES KING AND JIMMY HUSSEY IN NEW ACTS OF WEEK

Jimmy Hussey and Co.

It's the biggest thing that Jimmy Hussey ever attempted in vaudeville and the idea of his new act is based on an idea that George M. Cohan used in his revue—a big scene with the comedy layout running entirely to the shimmying craze with the interpolation of the "lines" and business done similarly to the ragtime Cohan conception. After Jimmy laid aside his soldier act he concocted the shimmy offering with Harry Weber, with the vaudeville agent advising Jimmy to go into the thing right. First it was planned to call the new Hussey turn, "The Keystone Review" with other titles also considered. At the Fifth Avenue the last half Hussey used the title of "Move On" which may be accepted as the sub-billing for the new season. While Hussey is the featured comedian and it is his act, the young man really permits Flo Lewis to have the spotlight much of the time and the Titian-haired Flo sure makes excellent use of it. There's a jazz band, six in number—used after the opening, with Flo Lewis enacting the role of the murderess of the shimmy—the deed being committed in Chicago—with Miss Lewis on trial before Hussey as the judge. The jury is there—the theater stagehands filling in last week—while the testimony is submitted in shimmying style, the musicians furnishing jazzed music with even the judge striking up the rhythm when speaking. Miss Lewis describes the shimmy murder and there before the judge, jury and the cops—the jazz boys are all dolled up as policemen, barring one who has on a convict's garb—does the shimmy that was the cause of it all. The act opens in "one," with Hussey as a cop fired by the Fifth Precinct captain for allowing a big jewelry-store robbery, so Hussey hires the vacant room next door (a special drop is used showing the front of the station and the empty room) and opens his own police joint. Some joint! It's a police court travestied but handsomely decorated and embellished, with the cops and prisoners mixing freely, the prisoners coming from next door. Hussey is chief with the word "chef" on his cap. The uniforms worn by Hussey, William Wormsley, as well as most of the musicians are about the prettiest of their kind seen on the stage in years. For the judge impersonation Hussey simply pulls a black overgarment on over the suit. There is talk about the lack of real prisoners, with Hussey sending out Wormsley, who is captain, to buy one from next door. Then comes the arrest of the shimmy murderess. Hussey is funny throughout but in the new offering is forced to let the jazzits and Miss Lewis occupy much of the time and much of the stage. However, Miss Lewis not only puts over her lines capably and plainly but does the shimmy to the satisfaction of the most exacting. Miss Lewis effectively registers with the number *In The Land Of Jazz and Pep* and puts much vim and vigor into the selection. Many will argue that Hussey is much funnier in a two-act where he has all of the crossfire comedy on his shoulders,

but it is a leadpipe cinch that Hussey will get all the time he wants in the new and decidedly pretentious turn as well as giving vaudeville a novelty at this time and incidentally bringing Flo Lewis more to the fore. It shows an expenditure of money but Weber and Hussey have gone in for details and layout that helps right off the bat. And back of this splendid scenic and stage accoutrements is the master hand of P. Dodd Ackerman, the scenic artist, Ackerman has done his work thoroughly and completely. The Hussey Company should be welcomed on the "big time" now that vaudeville is losing so many of its big names and stars. At the Fifth Avenue the act was a decided hit.

MARK.

Peterson, Kennedy and Murray

Three men. Affect familiar cabaret style of close harmony at opening. Make several "trys" for comedy "bits," with one section of the business running into a gamut of melodramatic absurdities. Not so good but effective in the main in the pop houses. The men are in their best stride when singing collectively. Their opening number had a tagline about *You've Opened Up The Gates Of Gladness On The Road To Sunshine Lane*, with one chap handling a solo. *Ophelia What Made Me Feel Like That?* followed by a number *What Did I Ever Do To You?* with comicalities indulged in by the trio. Seems the best plan to eschew that section devoted to a stretch of business that does not get the results when the men are warbling. *Anything's Nice That Comes From Dixie Land* proved a happy number for the trio and they sent it over effectively.

MARK.

Duffy and Caldwell

The type of Duffy and Caldwell's act is decidedly not new but their manner of presenting it gives it a fresh appearance. They know how to put across their songs, most of which seem to be specially written material. They open showing each other behind a transparent drop in one, and later meet in front at the determined place. Songs and patter about eating and giving away lingerie (the man being a lingerie salesman) ensues until the final song, which is done together. TIDDEN.

"Eversailor"

Vaudeville gained such acts of the type of "Eversailor" through the war. Soldier shows and sailor shows came with mushroom regularity during the time that the United States was breezing the male population across the briny by the millions and with it was born "Eversailor." It happened on the U. S. S. *Washington*, with the act getting its recognition through the fact that the boys are accredited with having appeared before President Wilson during one of his ocean voyages to France. It develops that when the boys, appearing in the act, were mustered out they seized upon the commercial value of such a regular turn in vaudeville. So there they have landed on all fours and making a happy im-

SONGS THAT SCORED IN VAUDEVILLE THIS WEEK

Wood'ring	Nitta-Jo
The Sidewalks Of New York	Chas. Lawler and Daughters
Alcoholic Blues	Four Harmony Kings
Salvation Nell From Broadway	Eddie Foy's Daughter

pression in the local houses. The boys go through their parts with veteranlike dispatch, the principals in particular working out a capital line of fun as well as displaying some real stage ability. Roy Lloyd, chief boatswain's mate, appears first and announces that the act about to be seen was that which entertained the nation's chief so well en route at sea. Six gobs are dressed as choristers and they trip on and off like regular coryphees. They not only shape up well on the underpinnings but make several changes of garb which prove a valuable asset in carrying out the feminine idea. They dance well together but on the vocal try are not so many pumpkins. In regulation sailor togs appears Harry Armstrong, who looks like Billy Roehm, the agent, and works somewhat after the fashion of one of the acrobatic Dooleys. Only Armstrong can out-sing any Dooley that ever lived. In *Everysailor's* pathway strolls the "girls" representing Good, Bad, Joy, Agreeable, Sorrow, Passion, Love, etc., with the idea carried out to laughmaking results. A splendid number is *I Must Be Loved By Someone* which Love (Harry Downey, a Boston lad) sings in double voice, with his falsetto range decidedly robust, strong and clear. Another surefire scene was that between *Everysailor* and *Passion* (Pat O'Hearn) who enacts a vamp that was cleverly conceived by the young Irish gob. Armstrong and O'Hearn have a *You Make Me Feel So Foolish* number, with a dance, that was a big hit. From start to finish the entire act is well conceived.

MARK.

Willard and Williamson

The Messrs. Willard and Williamson have a patter act built on a plot, which they call "In Africa," and using a special drop in three. "The Home," concerning two negroes in South Africa looking for a diamond mine in pursuance of which they run afoul of a lion. The fears of one of the men for the beast comprises a large part of the patter. Urging this same man to make the descent into the discovered mine makes up most of the balance. The act has a good comedy finish.

TIDDEN.

Helene Miller

Miss Miller is a xylophonist who swings a mean pair of syncopated hammers or whatever the things these instrumentalists tap with are called. She gives herself ample opportunity to exert her sense of syncopation with the playing of practically all popular songs, which include *I'm Sorry I Made You Cry*, *Till We Meet Again*, *Keep the Home Fires Burning*, and a medley. Miss Miller opens with a short operatic introduction. She will certainly do as an opening number in popular priced houses.

TIDDEN.

(New Acts continued on page 1178)

Good Program at Harlem Opera House Last Half

The honors of the bill at the Harlem Opera House for the last half of last week easily go to the team of McIntyre and Peck. One is a scared man of color, and the other is at first a stage version of a London Johnny and later a Lieutenant of the American Air Force in his own uniform. Their comedy is clear and crisp, and they sing *In the Heart of a Rose* with deep sympathy and feeling. Billie Lingard, a petite damsel is very pretty in her posing act. The American Comedy Trio make a specialty of the peculiar falsetto voice of one of their number. Around it they become extremely funny. Elmer Thompson and Company present a clever little sketch wherein two people get in and out of trouble over the phone. Diani and Rubini are a musical duet using the piano, a violin and a nice stage setting. The class of their music is above the average of the pop houses, and their technique will win them approval in any company. Goslar and Lusby close the vaudeville program with fine singing, piano solos by the jolly spinnetter, and graceful dancing by the equally jolly lady in effective frocks. Their principal songs are *Another Sweetie Hanging Around*, *Lets Give a Job to a Soldier*, and *I Am Always Chasing Rainbows*.

RANDALL.

Audiences Big at Proctor's 23d Street Last Half

Since July 1 the audiences, both matinee and evening, of Proctor's Twenty-third Street, have increased in size, contrary to the usual falling off on account of the hot weather. Manager Duffy believes it due to prohibition, as the houses include more men than heretofore.

The program for the first half of the week is headlined by two acts of Class A calibre, while the supporting bill is of average worth. The featured turns are George Jessel and Will J. Ward and Girls. Jessel used the same routine he has been offering in other city theaters and has not changed the songs he sings, which include *Music of the Wedding Chimes*, *Give Me the Sultan's Harem* and his own *Oo La La, Wee Wee*. The crowd called him back for many encores.

Will J. Ward and his quintet of girl pianists and singers made the hit expected of them. Unless we are mistaken *Mickey* is an added song.

The supporting bill includes Helene Miller, a xylophonist, who opened the show; Eddie Weber and Marion Rednor, a pleasing song and dance team; Willard and Williamson, blackface comedians; Duffy and Caldwell, offering a routine of patter interspersed with songs, and the Misses Parker, who in their singing act still use the top-heavy amount of semi-classical songs.

TIDDEN.

Newman Back in New York

Alfred Newman, who is but 19 years old, and has the distinction of being the youngest musical director in the world, has won considerable praise from the Chicago papers for the skillful way he has conducted the performances of "Sunshine." Newman directed up until last week, when he returned to New York to finish the score of a musical comedy.

IN THE SONG SHOP

Maybe Music Will See Survival of Fittest—Just Get John McCormack—Harry Von Tilzer is Now Ready

BY E. M. WICKES

THE other day a big cigar manufacturer, who is very fond of popular and other brands of music, queried: "Why can't music publishers sell their wares the same as I sell mine? Why all the circus stuff? Isn't a sheet of music marketed in the same way as a cigar. Doesn't it travel from producer to jobber to dealer to consumer?"

The query was fired at a big publisher, who, after a few seconds' meditation, replied:

"Within the next five years a sheet of popular music will sell the same as a cigar or a book. That is the way I feel about the matter from the way things are moving just now. The names of big music publishers will be trade marks with the public, but the publishers will have to exercise more care in the selection of songs. The practice of spending thousands on a song just because one big act can be induced to sing it will probably be eliminated. Publishers will issue what they think will appeal to the public, and then advertise them the same as a book publisher advertises his wares. The fact that Blank & Co., after having won the confidence of the public, puts their imprint on a song will be a guarantee to the public that it possesses real merit. And the fact that a publisher has built up a following will prevent him from putting out songs to please two or three acts. All this will help singers in general, for they will be able to get better songs."

"No big cigar manufacturer would put a new brand on the market simply because a few dealers or a few salesmen liked it personally. And if the American Tobacco Company were to put out a new brand of smoking tobacco and advertised it, the public would buy because it has faith in that company's business methods, sagacity and taste. Publishers will go to the public direct with their wares by advertising, and singers will help the music business by using numbers that the public likes. And as a result, a song that now sells a million should find a market for between two and three million. Just keep a close watch on the doings in the song game this coming season."

Just Get John McCormack

There are thousands of persons in this country who will buy a copy of music or a phonograph of anything that John McCormack sings. He has a wonderful following, and his admirers are among all nationalities. Of course there is nothing new about this fact, as Chauncey Olcott and Andrew Mack had a following that was as large and as loyal. Any time you can induce McCormack to sing one of your songs you can begin to count your royalties by starting out with four figures. And maybe about one million amateur song writers don't know this. Every day dozens who have had the pleasure of meeting the great artist send in songs, saying that if the publishers will accept them they think that they can get McCormack to sing

them. They sincerely believe that they have the songs that McCormack will be just crazy to sing—which he would be if he sang them—but they don't know that he is mighty careful in what he uses. Leo Feist has never boasted that he could get McCormack to sing one of his songs, but McCormack has just made a wonderful record of *When You Look Into the Heart of a Rose*, which has taken a sudden spurt and promises to double the sales of any song that Feist has ever worked on during the summer months. And he has had some big sellers in the off seasons. The moral of this tale is that any time you need ready cash and have a good song, just get McCormack to sing it.

Remick Buys Song From Fairman

Jerome H. Remick has purchased from George Fairman, the publisher, *Not in a Thousand Years*, which Mose Gumble and Melville Morris expect will be another *Love Me and the World Is Mine*. Melville Morris has started his staff working on *Tell Me Why?* by Rose and Coburn, and

Alex. Sullivan's latest, *Smile and a Kiss*. *Alexander's Band Is Back From Dixie Land*, by Jack Yellen, is another number that Gumble and Morris expect to go over big during the fall.

Harry Von Tilzer Ready

Harry Von Tilzer and Andy Sterling have turned out a batch of songs that is expected to bring home the bacon. And Harry has made sure that plenty of variety was injected into the numbers that he selected for the fall campaign. The new ones include *They're All Sweeties*, *Carolina Sunshine*, *Every Tear Is a Smile*, *Why Do They Play Here Comes the Bride When They Ought to Play There Goes the Groom?* *What Could Be Sweeter?* and *It's a Small World, After All*.

J. W. Stern, Jr. Follows His Dad

When J. W. Stern, Jr., goes into the new Stern offices at 226 W. 46th Street, he won't have the struggle before him that Stern Senior had when the latter opened his one-room office on 14th Street, years ago. He will get a running start by having hits like *Thipping Thider Thru a Straw*, *Blues*, *Wait and See*, *Tears of Love* and *Kentucky Dreams*. Stern Jr. has promised E. B. Marks and Stern Sr. that he will land a hit in the first new song he goes after. Wait and see.

Excellent Bill at 5th Avenue Last Half

The Fifth Avenue regulars seemingly enjoyed the last half bill of last week with interest centered on Jimmy Hussey's return to Broadway with a brand new act—William Wormsley, Flo Lewis, a jazz band, and an elaborate stage setting—reviewed under New Acts. It is the consensus of opinion that Hussey's new offering is all right. The show opened with Alma and the Merriman Girls doing a musical and dancing act, also reviewed elsewhere.

Herman Berrens was third; commented upon under New Acts. The first comedy touch came with Maggie LeClair and Company, offering an absurdity that has Miss LeClair trying to keep peace in a home that has been upset by divorce proceedings. Miss LeClair is a servant—an Irish type that has the try for comedy hinging upon her witty remarks on things that come to mind in the case of a young woman who has left her husband, still loves him and continues to long for the unexpected to happen. It does. Hubby comes in masked and with a gun pointed high in the air keeps yelling "Hands Up." There is still another wrangle about the house. The cook has left, so Maggie starts the stove.

An explosion follows and Maggie returns much the worse for the experience. She goes to bed but is aroused later by the young couple, with Maggie appearing in her nightgown. The finale comes with the reconciliation and Maggie's blessing. Miss LeClair and Co. were a laughing success at the Fifth Avenue.

Charles Lawlor and Daughters have changed their former act slightly with the father and misses reeling off Lawlor's oldtime hit *On The Sidewalks Of New York*. Under new acts follows Hussey and Co.

The Four Harmony Kings were a surefire hit, their song routine being well received while Robbie Gordone proved a capital closing turn.

MARK.

Good Program Last Half at Proctor's 125th Street Theater

The last half program at Proctor's 125th Street Theatre keeps well up to the New York standard of vaudeville. The Van Cellos begin. The man assumes a reclining position, and the woman heaves him a barrel which he juggles with his feet. The act is better than most turns of like nature from the Flowery Kingdom. A treat in trios is offered by Peterson, Kennedy and Murray. There is a solo, *Ophelia*, *What Makes Me Feel That Way?* and trios with *What Did I Do To You?* *Dixieland* and *The Road to Sunshine Land*. A rapid fire, pitter-patter sketch is called "A Real Pal" and played by Howard, McGuire and Racey. Billy Shoen wheels a baby carriage with three occupants down to the foot-lights and sings *Boys, You Don't Know the Half of it*. Two tramps in dilapidated dress suit are Clark and Shepelle. They make a lot of fun in tooting a little tin horn, and later playing a violin by brute force. In kilts, they sing *Roamin' i' the Gloamin'*. Alex Sparks and Company close the show, and make all little ones merry by their antics as real and gigantic cats.

RANDALL.

VAUDEVILLIANS
By Ed. Randall

**Playing The Coolest Theatre
In America**

THIS WEEK
(July 21)
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AL. HARRY
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"AIN'T I GRAND?"

**Met with unanimous praise by the
reviewers of the United States, viz.**

VARIETY (Sime): "Klein Bros. will always be a standard vaudeville act."

New York "American": "A sure-fire act; their antics are clever."

Chicago "American": " . . . keep the audience in roars of laughter; . . . clever comedians of the highest order; . . . antics and fun, new and clean."

Buffalo "Courier": "A big hit . . . put across a nifty fusillade of wit and fun . . . clean material and naturally registered the hit."

Washington "Post": "Made the house merry; their rapid lip work was met with continuous laughter."

Philadelphia "Ledger": " . . . offer a series of jokes which caught the house, and after repeated encores the music for the next act had to cease. It was their first appearance in Philadelphia. They can come again."

**The end of a perfect route—
105th week—Orpheum, Brooklyn**

Direction, MAX GORDON

**WE DON'T STOP SHOWS—
WE KEEP THEM GOING**

**New Act in Preparation by Eddie Cantor
entitled "The Manicurist"**

**SIX FEATURES ON
BRIGHTON BILL**

**They Are Surrounded by
Strong Support**

Two acrobatic dancing acts are among the features and the rest include the Creole Fashion Plate James J. Morton, Kate Elinore and Sam Williams, and Henry Lewis. Nat Nazarro, Jr., aided by the Atlantic Fleet Jazz Band, is a personable young chap. It will be interesting to watch him as his age advances. He has poise. The young man calling himself the Creole Fashion Plate is a man without the old stuff and he appears more womanly in his impersonation than most the others of his type of entertainers. Although we hate the word, his act has class, and the audience showed they thought so. Henry Lewis, playing in quick return engagement at the New Brighton, introduced a new song, written by Irving Berlin, called *I've Got My Captain Working For Me Now*, which was a riot.

Kate Elinore and Sam Williams got the house with them. The Mosconi Brothers, assisted by the unnamed girl stopped the show.

Earl Reynolds and Nellie Donegan, augmented by Helen Reynolds, presenting their graceful, thrilling and interesting skating exhibition, won big applause.

TIDDEN.

**The Future of The
L-I-G-H-T-S**

(Continued from page 1167.)

proposition, with the entire lower floor place especially decorated to carry out the rathskeller idea. And in this particular room there have been some happy affairs, the beef-steak dinners being given there as well as other special dining events, with the ladies only permitted to visit its inner precincts but once a year.

Grounds and Club Cost \$60,000

When the Lights started the men in the spirit of the proposition planned a clubhouse that for the moment did not look as though it would cost much. But when the Randall Bay site was bought and the club was built the Lights faced a \$60,000 indebtedness. However, with \$2,000 that came from the first Cruise, which embraced three shows, one in Freeport, another in Bayshore and the third in Far Rockaway, the Lights started in to meet every emergency.

There were issued clubhouse building bonds amounting to \$60,000, which were taken by the members, with the original membership starting out like a house afire to grab all the members imaginable. The initiation fee was \$10.

We had a talk with Manwaring about the financial side of the Lights and he told us that the club was in splendid shape, but that it could stand a boom in the membership.

Albee's Great Generosity

The Lights swear by E. F. Albee. Like a bomb from a clear sky came his wonderful and most unexpected contribution to the Building Fund of \$1,000 a few years ago, and this amazement and surprise were carried still further when Mr. Albee handsomely sent the club a check for \$1,000.

**SONG AND COMEDY
ON RIVERSIDE BILL**

**Eddie Foy, Jason and Haig and
Irving Fisher on Program**

Rain helped to swell the attendance at the Riverside Monday afternoon. The bill was equally divided between comedy and singing with Eddie Foy, Bert Fitzgibbon and Harrison Greene upholding the standards of the former while Irving Fisher, Sylvia Jason and William Haig and Ethel Davis maintained the honors of the latter. Eddie Foy and his multitudinous family presented an elaborate act, "Slumwhere in New York," in which the younger Foy, particularly the feminine portion, sang *The Streets of New York*, *Smiles* and *Salvation Nell* and gave imitations of their father.

Sylvia Jason and William Haig open in a full stage with a song and dance offering which centers about a huge vaudeville text book. Looking through its pages they discover the rules which provide for a successful appearance and proceed therewith to put them into practice. The effect is decidedly pleasing. Each does a song alone, Miss Jason's number *It's the Little Things That Count* scoring.

Irving Fisher has a manly and pleasing personality which earned him a rather easy triumph. In a plain sack suit he sang with a clear voice and with every note well enunciated a variety of numbers which included the *Berceuse* from Jocelyn, *When the Wedding Bells Make You Mine*, and two pretentious semi-classical songs. Bert Fitzgibbon made a big hit with his "nut" comedy.

REID.

Charles King and Co.

His return to the "two a day" in what is styled "Dream Stars" by Hassard Short is the best thing that King has ever done in the varieties. The idea originated with Short and King for the Lambs Gambol, when "Daily Dreams" brought back vivid reminders of the good, old melodious, tuneful days of the stage success made famous by Producer Daly. King works 33 minutes, first appearing in "one" for an introductory effort prior to the full stage layout—all in black—with an improvised upstage arrangement that has a camouflaged piano effect from the top of which emerges each girl of the dreams of the singer (King) dressed appropriately for the show from which she is supposed to originate. In turn are familiar strains, the finale coming in a new version of the latest of girls, namely the Shimmy Girl, which had one young woman in a striking attire of black abbreviated design doing a shimmy with King.

One of the girls has a voice like a prima donna and she uses it to advantage in several instances. On the program the girls are carded as Misses Una Fleming, Lucille Chalfant, Aileen Poe and Marie Hollywell (with Howard Fleming, musical director). There were a number of curtain calls, with the unanimous verdict of the Palace audience that King and his company are high class.

FAN SAN

(This is not a face powder)

**PLENTY OF FUN
AT HENDERSON'S****Current Bill Well Diversified
with Typical Vaudeville**

Rekoma made a splendid impression with his equilibristic work and displays grace and skill in his unusual line of stage work. Tracey and Wahl received attention from the start, the folks knowing that Tracey was best known as a topical song writer. Turn well received.

McKay and Ardine scored an unquestioned hit with McKay working with his accustomed cheerful demien. Georgie Price got his inning and made the best of it, with his funmaking hitting a responsive chord.

An artistic offering was that of Ernest Evans and associates, with their entire program excellently received. There isn't a weak spot in this turn, with Evans receiving Al support from his accompanying artists.

The Ja-Da Trio seemed right at home in the neighborhood where so many acts of this type received their start. The boys got over nicely, their songs receiving applause. Felix Adler clowning and buffooned in his Adler way, with the results—the right sort on a rainy day.

"Sweeties," the W. B. Friedlander act, was in tiptop shape and went over with a bang. The principals enacted their roles creditably. Another comedy hit was there forty ways when Ed, Brendel and Flo Bert swung into view with their irresistible funmaking. D'Amore and Douglas attracted close attention with their excellent "dumb act." TIDEN.

**CLASS RADIATES
ON ORPHEUM BILL****Dancing and High Class Sing-
ing Get Honors with Comedy**

Between the beautiful solo work vocally by Chilson-Ohrman, prima donna, the clever dancing of Lucille Cavanagh and the comedy work of the Leightner Girls the Orpheum bill this week fairly seethed with class.

The Briants, who scored a big hit at the Palace last week, went across the river and duplicated the Broadway success. One of the best acts of its kind in vaudeville. George and Paul Hickman were successful in their method of entertaining, being blackfaced comics with a comedy style their own.

Harry Delf registered with his characteristic Delf style while Burt Earle and Girls put over a happy musical hit with their combined instrumental work. The banjo work was especially pleasing.

Winnie Leightner kept up her good comedy work. HUSTED.

**Fair Show at Steinway Long
Island City Last Half**

Some clever juggling and crayon drawing by Jack Martin heads the bill. His cigarette trick is unusually clever, but his drawings are done too slowly. Loge and Hoffman, two girl singers sang new songs, one especially liked was *When the Preacher Makes You Mine*. Stewart and Stewart appeared in a singing and dancing act, of the burlesque variety. The Neff Girlies are the hits of the show, their comedy and singing would go well at any of the big-time houses. NURNBERG.

**HUSSEY PROVES
HIT AT BUSHWICK****New Brooklyn Show Pleases
House Regulars**

Roy Harrah and Skating Girl opened the show nicely. The Wilton Sisters were voted splendid entertainers, with their musical ability being well received. The Langford and Fredericks turn, with Howard Langford showing up much better than on former vaudeville occasions, was applauded, with the score in favor of the duo. Officer Vokes and the wonderfully trained canine actor, Don, were next and the dog registered a substantial hit.

Beatrice Morgan and Co. did fairly well with a sketch that does not present Miss Morgan at her best. Her skit closed the first half.

After intermission appeared Marie and Ann Clark in a pleasing turn, with Fallen and Brown, the returned troopers, receiving a reception as well as having their joint entertaining efforts applauded. The Jimmy Hussey Company proved a big feature of this period. HUSTED.

First Half Harlem Op. House

Five vaudeville acts constitute the bill at the Harlem Opera House the first half of this week. The Mazino Japs open the bill with regulation Nipponese foot juggling, but introduce a note of novelty by the third member of the company, a Japanese lady with a graceful presence and a good singing voice. Stanley and Moore have one or two special numbers and also sing together *Beautiful Ohio* and sing them all well. RANDALL.

**ROYAL'S BILL FULL
OF REAL COMEDY****Jim, the Jazz King, Causes
Gales of Merriment**

Jim, the Jazz King, surprised everyone by appearing without make-up, but in a heavy brown fur coat. He skated in an ungainly way, maintaining his balance by brute strength. His dance steps are entirely original and absolutely ridiculous. They even have titles, *Turkey in the Straw*, *Spanish Fandango* and the most complete version yet seen of the *Shimmie*.

George Kelly, a brother of the well-known Virginia Judge, appeared in the leading role in a little one-act sketch of his own authorship entitled "The Flattering Word." To be sure, there is not much action, but the situations and dialogue are positively brilliant at times.

Blossom Seeley was listed on the program, but had to disappoint her friends at the eleventh hour. Her place was taken by Gus Edwards and Company on extremely short notice. His songs are always pleasing, and especially in the trio formation with Edwards and his two pretty girls. They sang *If I Had a Boy Like You*, *When I Start Loving You*, *Just Old Enough to Love*, *Eyes That Are Always Telling Lies*, and a medley of many of the popular song hits in Edwards' repertoire.

The Curzon Sisters opened the show with an aerial merry-go-round stunt, hanging by their teeth. Sherman and Uttry had a little fun around a riding academy in a novelty skit called "Cupid Used a Whip." RANDALL.

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WHERE THE ACTS ARE THIS WEEK AND HOW THEY DID LAST WEEK

—Week of July 28th in Parenthesis—

NEW YORK: PALACE—July 21, Frisco & Band (Balt. Maryland); Klein Bros. (Bklyn. Orph.); King & Girls, Chas.; Kitaro Japs (Balt. Maryland); Rasch Co., Albertina; Regal & Moore; Reeves, Billy; Toto; Welch, Ben. **RIVERSIDE**—July 21, Ashley & Skipper; Davis & Rich; Dryer, L. & B.; Fisher, Irving (Bos. Keith); Fitzgibbon, Bert; Foy, Eddie; Greene & Parker; Jason & Haig (Bklyn. Bush.). **ROYAL**—July 21, Curzon Sis. (Wash., Keith); Jim, Jazz King; Kelly Co., Geo. (N. Y. River.); Mayo & Lynn; Nugent Co., J. C.; Seeley Co., Blossom. (N. Y. River.); Sherman & Uttry (Bos. Bklyn.). **HARLEM OPERA**—July 21, first half: Barton, James; Lewis & Dody; Leibert Co., Sam; Martin & Frabini; Mizuma Japs; Oh George; Stanley & Moore; second half: Daly & Berlew; Jessel, Geo.; Hippodrome 4; Milo; Shoemaker & Reese. **125TH ST.**—July 21, first half: Daly & Berlew; Every Sailor; Fitzsimmons & Norman; Padula, Marguerite; second half: Argott's Lilliputians; U. S. S. Carola 3; Breen Family; Cutty, Wm. **23RD ST.**—July 21, first half: Allen Co., Searl; Breen Family; Cochran Co., Eleanor; Delea & Orma; Fred & Albert; Hippodrome 4; second half: Edwards & Maxwell; Green Co., Sam; Leibert Co., Sam; Oh George; Orpheus; Peck & McIntyre. **81ST ST.**—first half: Bell Co., Mme Vera; Duffy & Caldwell; Galvin, Wallace; Schoomaker & Roselick; second half: Gardner, May; Hamlin & Mack; Miller & Cook; Smith & Kaufman. **5TH AVE.**—July 21, first half: Grew & Pates; Le Clair, Jno.; Milo; Pity's Sake; Milo; St. Onge & Ritchie; Work & Keit; second half: Brower, Walter; Austin; Dale, B. & P.; Fitzgerald, Lillian Meroff Co., Luba; Polly Darsi Troupe; Stanley, Austin. **58TH ST.**—first half: Black & White; Ellis & Irwin; Fitzsimmons & Norman; Lawlor & Daughter; Wheeler & Potter; second half: Argonne 5; Darrel, Emily; Dancing Levars; Turelly; Walters, F. & O.

BROOKLYN: BUSHWICK—July 21, Clark, A. & N.; Fallon & Brown (N. Y. Royal); Harrah, Roy; Hussey Co., Jimmy; Langford & Fredericks; Morgan Co., Beatrice; (Bklyn. Orph.); Vokes & Don; Wilton Sisters (N. Y. Royal). **GREEN-POINT**—July 21, first half: Cutty, Wm.; Edwards & Maxwell; Howard Co., Mary; Peck & McIntyre; Walsh & Bentley; second half: Branimos; Dooley, Bill; Cat, The; Every Sailor; Padula, Marguerite. **HALESEY**—July 21, first half: Adair Co., Jean; Esther 2; Orben & Dixie; Strycker, Al; Blake & J.; Stanley, Austin; Vincent, Helen; Wells & Crest; second half: Adair Co., Jean; Mayo & Fox; Military Girls; Owen Co., Garry; Pasquale & Golden. **ORPHEUM**—July 21, Branto, The; Cavanaugh, Lucille; Chilson-Ohrman, Mme (N. Y. Royal); Delf, Harry; Earle Co., Bert; Hall, Bob (N. Y. Royal); Hickman Bros; Lightner Sisters & Alexander (Phila. Keith). **PROSPECT**—July 21, first half: Camilla's Birds; 4 Haley Sisters; Joanson, Barker & J.; Stanley Austin; Thompson, Jos.; second half: Clark & Chappelle; Clark, Hughie Clark; Howard Co., Mary; Martin & Frabini.

CONY ISLAND: BRIGHTON—July 21, Bankoff Co., Ivan; Elinore and Williams; Fashion Plate; 4 of Us; Mosconi Bros (Wash., Keith); Picktords, The; Reynolds and Donegan. **HENDERSON**—July 21, Brendel and Burt (Rockaway); Ja-Da 3; Lewis, Henry; McKay and Ardine.

ALBANY: PROCTOR—July 21, first half: Le Clair Co., Maggie; Macy & Arch; Miller, Helen; Roy, Ruth (Rockaway); Yip, Yip Yaphankers (Buf., Shea); second half: Troy Split July 14—Bander and Meehan scored a positive hit with their clever comedy, dancing and thrilling acrobatic work which closed their act, "Rags." Leighton's minstrels also pleased. Other entertaining numbers were: Harry Oaks and Co.; Young and Wheeler, Sergt. Jack Hanley, and Hooper and Berkhart. The week-end bill included Marion Weeks, Mr. and Mrs. Mel-Borne, Joanes and Sylvester, Johnson, Baker and Johnson, and Morlan, a musical novelty.

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BIRMINGHAM: LYRIC—July 21, first half: Auger and Curtis Boy; 4 Buttercups; Libbey and Nelson; Power and Wallace; Sterling 4; second half: Atlanta Split.

BOSTON: KEITH—July 21, Bernard Co., Jos. E.; Casinos, The; Delano and Pike; Indoor Sports; Ishikawa Japs (Port. Keith); Middleton, Jennie; Moore, Geo. A.; Nordstrom, Marie; Sissell and Blake. July 14—"The Creole Fashion Plate" was the headliner on this week's bill. The songs introduced were as follows: "I'll Wait for You, Everyone's Crazy About Dixie, Bye-Bye, and I'll Make an Angel of You." Nat Nazarro, Jr., with his U. S. Atlantic Fleet Jazz Band won a great deal of applause. Songs: "Let's Knock the Bull out of Bolsheviki, You're Still an Old Sweetheart of Mine, I'm Always Blowing Bubbles." Jimmy Fallon and Russ Brown, star entertainers of the 27th Division made a hit in a sketch called "Gee, It's Great to Get Back." Frank Davis and Delle Darnell presented an amusing sketch, "Birdseed" and sang "The Good Ship Wedding Bliss." Ed Morton pleased as usual with several songs: "Domineering, Profiteering Landlords, I Used to Call Her Baby, and All Those in Favor Say Aye." Others on the bill were Kartelli, wire expert, Bessye Clifford in art impressions, Mabel Sherman and Arthur Uttry in "Cupid Used a Whip," and Paul Decker and Company in "Ruby Ray."

BOSTON—July 21, Britton, F. and M.; Canton Trio; Ridgon Dancers; Rudinhoff; Weaks, Marion.

BROCKTON: STRAND—July 21, first half: Fern and Davis; Hearn, Sam; Singer Dolls; second half: Lazar and Dale; McMahon, Diamond and R.; Mystic Hanson 3.

BUFFALO: SHEA—July 21, Benivici Bros.; Ferrarri Girls; Green Co., Gene; Rigoletto Bros (N. Y. River); Wilson, Frank.

CAMDEN: TOWERS—July 21, first half: Kennedy and Kramer; Memories; Oh Sweetie; Resist; Schwartz and Clifton; second half: 4 Boises; Chinese Entertainers; Van Sheldon Co.; Walton and Keating; Winkel and Dean.

CHARLESTON: S. C. VICTORY—July 21, first half: Ford and Irma; Gruett, Kramer and G.; Nelson Co., Clyde; Rubini and Martini; Vine and Temple; second half: Columbia Split.

CHATTANOOGA: RIALTO—July 21, first half: Everest Circus; Francis Co., Emma; Ann's Sutor; Texas Comedy 4; Whitfield and Ireland; second half: Knoxville Split.

CHICAGO: ST. LAKE—July 21, Borden Co., Eddie; Ford, E. and L.; Gelli Trio; McCormack and Melli; Mayhew, Stella; Miller and Lyle; Millership and Gerard (Detroit); 4 Roses; Seymour, H. and A.; July 14: Billie Montgomery and Minnie Allen headlined. Others were J. Rosamond Johnson and Co.; Bradley and Ardine; James Leonard and Co.; Rage of Death; Lew Wilson; Murphy and White; and Sasaki Brothers. **MAJESTIC**—July 21, Ciccolini; Harmon and McManus; Haig and Waldron; Hayden and Erdell; Koban Japs; Magleys, The; Savo Co., Jimmy; Slayman's Arabs; Swift and Kelly. July 14: Clifton Crawford headed the bill. Others were Harry and Anna Seymour; Harry Holman and Co.; Harry Cooper; Libonati; Whiteside Sisters in "The Beginning of the World"; Florrie Millership and Al Gerrard and Co.

CINCINNATI: KEITH—July 21: Day and Neville; Hackett and Delmar; McCormick and Winchill; Nelson and Barry Boy; Telma, Norman; Worth Waiting 4.

CLEVELAND: HIPPODROME—July 14: The Berlo Sisters, in their elaborate diving act, headlined. A special tank gave opportunity for the display of some sensational diving. "Oh, Teddy!" was the title of the popular musical comedy tabloid offered by a cast of four principals and a good sized chorus, under the direction of George Choos, with good songs, including "When Eyes of Brown Meet Eyes of Blue; Every Little Boy Has a Sweetheart; and It's Lonesome Over Here." The Transhels Sisters played well on a dozen or more musical instruments, and one of the sisters sang Blanch Ring's song, "Katie." Other acts included "Motoring"; Slayman's Ali's Arabs, tumblers and posers; F. E. Miller and A. L. Lyles, comedians, in a blackface comedy skit, "Blessed with Ignorance."

COLUMBIA, S. C. COLUMBIA—July 1, first half: Herman and Shirley; Melville, Mae; Moore, Geo.; Quixey 4; second half: Charleston Split.

DAYTON: KEITH—July 21, first half: Bell Co., Adelaide; Manning, Alice; Neglect; Rector, Weber and Lang; West and Edwards; second half: Toledo Split.

DETROIT: TEMPLE—July 21: Edwards 3, Chas.; Howard and Sadler; La Mar, Leona; Lohse and Sterling; Montgomery and Al; Stanley, Ioleen; Sensational Gerards; Wilde, Mr. and Mrs. G.

DULUTH: GRAND—July 21, first half: Bell and Wood; Boyce, Coombs Co.; McFadden, Geo.; Norris' Baboons; Swiss

Songbirds; second half: Allanson; Angel and Fuller; Fried and Wilson; Spanish Trio. **ELIZABETH**—first half: Edmunds and Seigel; Maxfield Co., Mary; Pagie and Green; Revue Comedy 4; Turner and Grace; second half: Juvenile Revue; Seabury and Shaw Revue; Stewart and Neff; Tojetti and Bennett.

ELMIRA: MAJESTIC—July 21, first half: Columbia 6; Lingard, Billy; Pistol and Cushing; Renn and Cunningham; second half: Girl in Moon; Reynolds, Johnny; Russell, Bijou; Weber, Beck and Fraser.

FALL RIVER: EMPIRE—July 14: The program included Douglass Family of Five; Manning, Feeley and Knoll; Heddington and Grant; Nellie Moore; the Two White Steppers; Walter Hill and Co.; Neil McKinley; Harry Taber and Ursula McGowen; Kruso; and Ed and Edna Fanton.

GRAND RAPIDS: RAMONA PARK—July 21: Comer, Larry; Hip and Napoleon; Royal Gascoynes; Sherman, Van and H.; Stephen and Hollister; 3 Weber Girls.

HALIFAX: ACKERS—July 26-1: Brissons, The; Burton; Chinese Entertainers; De Glen, G. and M.; Green and Parker. **STRAND**—July 26-1: Bicknell; Davis, Phil; Rios, The; Smith and Farmer; Woodrow Girls.

HARRISBURG: First half: Clifton, Herbert; Frazer, Enos; McGowen and Co.; Jack; Sabina and Goodwin; second half: Carmen's Minstrels; Frisco; Hart Co., Billy; Juhaz, Frank.

INDIANAPOLIS: KEITH—July 21: Brooks and George; Emmett, Georgia; Green, Miller and Green; Musical Echo; Romaine, Homer.

JACKSONVILLE: ARCADE—July 21, first half: Cantwell and Walker; Dayton; Gabby, Bus and C.; Home Guards, Paula, Mlle.; second half: Savannah split.

JERSEY CITY: KEITH—July 21, first half: Beeman and Davis; Clark, Hughie; De Peron 3; Leonard and Whitney; Orpheus; Stanton, Cal and E.; second half: Black and White; Edmunds and Siegel; Farron, Frank; 4 Haley Sisters; Woodford Co., Jno.

KNOXVILLE: BIJOU—July 21, first half: Budd and Moyer Sisters; Hibbard and Malle; Paldrens, The; Prosper and Moret; Spencer and Hand; second half: Chattanooga split.

LANCASTER: COLONIAL—July 21, first half: Cranberries; Jerome and Herbert; Smith, Art; Variety Girls; second half: Aara Sisters; Lady Tsen Mei; Willard and Williamson; Zinka Panna.

LOUISVILLE: KEITH—July 21, first half: Lexey and Rome; Only Girl; second half: Nashville split.

LYNN: GORDON'S OLYMPIA—July 21, first half: Lillian and Twin Bros.; Montgomery, Marshall; Valmore, Mildred; Wells, Virginia and W.; second half: Lind Co., Homer; Sherman, Joe; Valdares, The; Ward.

MINNEAPOLIS: GRAND—July 21: Nixon and Saus; Singing Trio. **PALACE**—July 21, first half: Cornelia and Wilbur; Crouch, Clay; Kay, Hamlin and Kay; second half: Bimbo and James; McFadden, Geo.; Puppets, The; 3 Regals; Stratford 4.

MOBILE: LYRIC—July 21, first half: Aubrey 3; Wilson; Kellam and O'Dare; Palfrey, Hall and Brown; Rosamond and Dorothy; Smith, Ben; second half: New Orleans split.

MT. VERNON: PROCTOR—July 21, first half: Fitzgerald, Lillian; Girlies' Club; Weems, Walter; Waiman and Berry; second half: Norrine, Nora; Shirley and Band, Eva; Mizumo Japs; Zelaya.

NASHVILLE: PRINCESS—July 21, first half: Bensee and Baird; Chick and Chicklets; Fredericks Co., H.; Hale and Bros., Willie; Henry and Adelaide; second half: Louisville split.

NEWARK: PALACE—July 21, first half: Brower, Walter; Davis and Pell; Kennedy Co., Jack; Large Children; Morton, J. C.; Zelaya; second half: Camille's Birds; Martin and Webb; Martyn and Florence; Pity Sake; Waiman and Berry.

NEW LONDON: First half: Althoff Sisters; 4 Harmony Kings; 3 Kings; Robert and LaFavor; Stamm, Orville; second half: Bartholomew; Delmar and Kole; Girlie Co., Lola; Goldie and Ayres.

NEW ORLEANS: PALACE—July 21, first half: Hart Co., Geo. D.; June, Dawn; Nolan and Nolan; Patricola; Ward and Van; second half: Mobile split.

NEWPORT: OPERA HOUSE—July 21, first half: Bara Sisters; 4 Laurels; Lazar and Dale; Mystic Hanson 3; Ward, Pop; second half: Arco Bros.; Dancing Humphreys; Stern and Davis; Green and La Fell; Hearn, Sam.

NORFOLK: ACADEMY—July 21, first half: Allen and Taxi; Bell and Caron; Chong Wha 4; Meanest Man; Sothorn 3; Dorothy; second half: Richmond split.

PASSAIC: First half: Hardman, Joe; Inman and Horton; Kesslern Co., Joe; Oosaki and Taki; Stone and Darmond; second half: Allen and Lyman; Ross, B. and B.; Stryker, Al.; Swain's Rats and Cats.

PATERSON: First half: Argonne 5; Dove, J. and M.; 3 Kings; Toots and Pal; second half: Cameron and DeWitt; Maria; Wheeler and Potter.

PHILADELPHIA: KEITH—July 21: Burns and Frabito; Clifford, Bessie (Balt. Maryland); Fenton and Fields (Balt. Maryland); Girl in Air; Gyki and Vadie; Gabriel Co., Master; Houghton, Sally; Stone and Kalisz; Weber and Redner.

PITTSBURG: HARRIS—July 21: Carl and Inez; Dotson; Fox and Ward; Florence Duo; Hart, Mr. and Mrs. M.; Manning and Lee; Melani 5; Williams and Bernie. **DAVIS**—July 14: The bill included Jean Barrios, who sang *When the Preacher Makes You Mine, I'm Sorry I*

Made You Cry, I Want to Make Sure You Love Me; Shelton Brooks sang *I Was Marching Through Georgia, Let Me Shimmy and I'm Satisfied*; Walter De Leon and Mary Davies sang *But You Like Them Just the Same*. Others on the bill were Homer Romaine, Mosconi Brothers and Co., Henry B. Toomer, Hermine Shone, Jack Denny and Co. and the Magleys.

PORTLAND, ME.: KEITH—July 21: Arnant Bros. (Coney Island, Brighton); Bernard and Duffy; Decker Co., Paul; Pollard; Shaw and Campbell; Stephens, Emma.

QUINCY: July 21, first half: Green and La Tell; Vincent, Peggy; second half: Lillian and Twin Bros.

READING: First half: Carmen's Minstrels; Finley and Hill; Grey and Old Rose; Juhaz, Frank; Yosi; second half: Belle Sisters; Clifton, Herbert; McGowan and Co., Jack; Sabina and Goodwin.

RICHMOND: LYRIC—July 21, first half: Adler and Dunbar; Kamplin and Bell; McConnell and Austin; second half: Norfolk split.

SAVANNAH: BIJOU—July 21, first half: Barrios, Jean; Burch, Lucy; Henry Co., Florence; Olsen and Johnson; second half: Jacksonville split.

ST. JOHN, N. B.: OPERA HOUSE—July 22-24: Bicknell; Davis, Phil; Smith and Farmer; Woodrow Girls.

ST. PAUL: PALACE—July 21, first half: Bimbo and James; Fashion a La Carte; 7 Jolly Jesters; Lagdon, Louis; Puppets; second half: Crouch, Clay; 3 De Lyons; Klutzing's Animals.

SCHENECTADY: PROCTOR—July 21, first half: Bride Shop; Hanley, Jack; Young and Wheeler; second half: Bender and Meehan; Emmy's Pets; Here and There; Kay Co., Dolly.

SYRACUSE: TEMPLE—July 21, first half: Bender and Meehan; Emmy's Pets; Francis and Overholt; Here and There; Kay Co., Dolly; Morlau; second half: Bride Shop; Hanley, Jack; Young and Wheeler.

TOLEDO: KEITH—July 21, first half: Cooney Sisters; Hastings, Ed.; Hudson and Jones; Jerome and Newell; Oakes Co.; Harry; second half: Dayton split.

TORONTO: HIPPODROME—July 21: Cleve, El; Martelle; Mel Burne, Mr. and Mrs.; Morrissey, Jack; Syncopated Dancers; Walsh and Edwards.

TRENTON: TAYLOR OPERA HOUSE—July 21, first half: Griffith and Wenden; 3 Maxims; Piquo and Fallows; Stuart and Neff; Willard and Williamson; second half: Cranberries; Dove, M. and J.; Jules and Bernard; McCart and Marrou; 3 Melfords.

TROY: PROCTOR—July 21, first half: Dare Bros.; Avery, V. and C.; Gordon and Delmar; King Co., Rosa; Sebastian Co., Carlos; second half: Albany split.

SAN FRANCISCO: ORPHEUM—July 14: The Orpheum offered another attrac-

tive bill including Taylor Granville and Lama Pierpont in "An American Ace"; Dave Ferguson and Co. in "The Rounder of Old Broadway"; Percy Bronson and Winnie Baldwin in "An Egyptian Frolic"; Nellie V. Nichols; Espe and Dutton; 3 Johns; Harry Hines; and Eddie Janis and Rene Chiplow in "Music Hath Charms." Barnett.

WASHINGTON: KEITH'S—July 21: Homer B. Mason; Marguerite Keller and George E. Romaine; Lois Josephine; Leo Henning and Ted Shapiro; Bonita and Low Hearn; Billy Halligan and Dana Sykes; Vinie Daly; Roland Travers; Lew Hawkins.

YONKERS: First half: Goulson, Jno. and Ber.; Martin and Webb; Meroff, Lubba; Walters, F. and O.; Wilbert, Raymond; second half: Ellis and Irwin; Lawler and Daughter; Le Claire, Jno.; Musical Christies.

Poli Circuit

BRIDGEPORT: POLI—July 21, first half: Anderson and Burt; Berk and Valda; Brads, The; Neary and Gore; Randall, Bob; second half: Clinton, Fred; Greenlee and Drayton; Hughes Co.; Mrs. Gene; Romas 3; Viana Sisters. **PLAZA**—July 21, first half: Girls and Guys; Hunter, Chick and Hunter; Ott and Nickerson; Owl, The; Ricardo; second half: Lee, Richard; Leroy, A. and D.; Prince Co., Meryl.

HARTFORD: PALACE—July 21, first half: Abdulla and Gillette; Coates and Crackerjacks; Glason, Billy; Hughes Co., Mrs. G.; Miller and Mack; Millett, Florence; second half: Burke and Valda; Fay and Jazz Duo; Lawrence and Florenz; Pearl 3; Randall, Bob; South and Tobin.

NEW HAVEN: BIJOU—July 21, first half: Greenlee and Drayton; Richard and Lee; South and Tobin; Ward Girls, Will; second half: Girls and Guys; Hunter, Chick and Hunter; Neary and Gore; Ott and Nickleson; Saxton and Farrell. **PALACE**—July 21, first half: Dancing Humphries; Smith and Kaufman; Sparks Co., Alex.; Romas Troupe; Shirley Sisters; second half: Anderson and Burt; Kartelli; Marino and Maley; Nevada, Zella; Ruberville.

SCRANTON: POLI—July 21, first half: Aara Sisters; Earl and Bartlett; Harmony Club; Stoddard, Lee; Zinka Panna; second half: Gladys, Dorothy and Shalia; Goulson, Harry; Hendricks Co.; Matthews, B. and E.; Novello Bros.; Piquo and Fallows.

WATERBURY: POLI—July 21, first half: Lehr, Edmunds and M.; Pearl 3; Ruberville; Staxtone, Farrell; Carvara, Leon; second half: Antrim, Harry; Brads, The Dancing Serenaders; Millett, Florence; Owl, The.

WORCESTER: POLI—July 21, first half: Clinton, Fred; Kartelli; Leroy A. and D.; Marino and Maley; Prince Co.; Meryl; second half: Glason, Billy; Miller and Mack; Shirley Sisters; Tozart; Ward Girls, Will.

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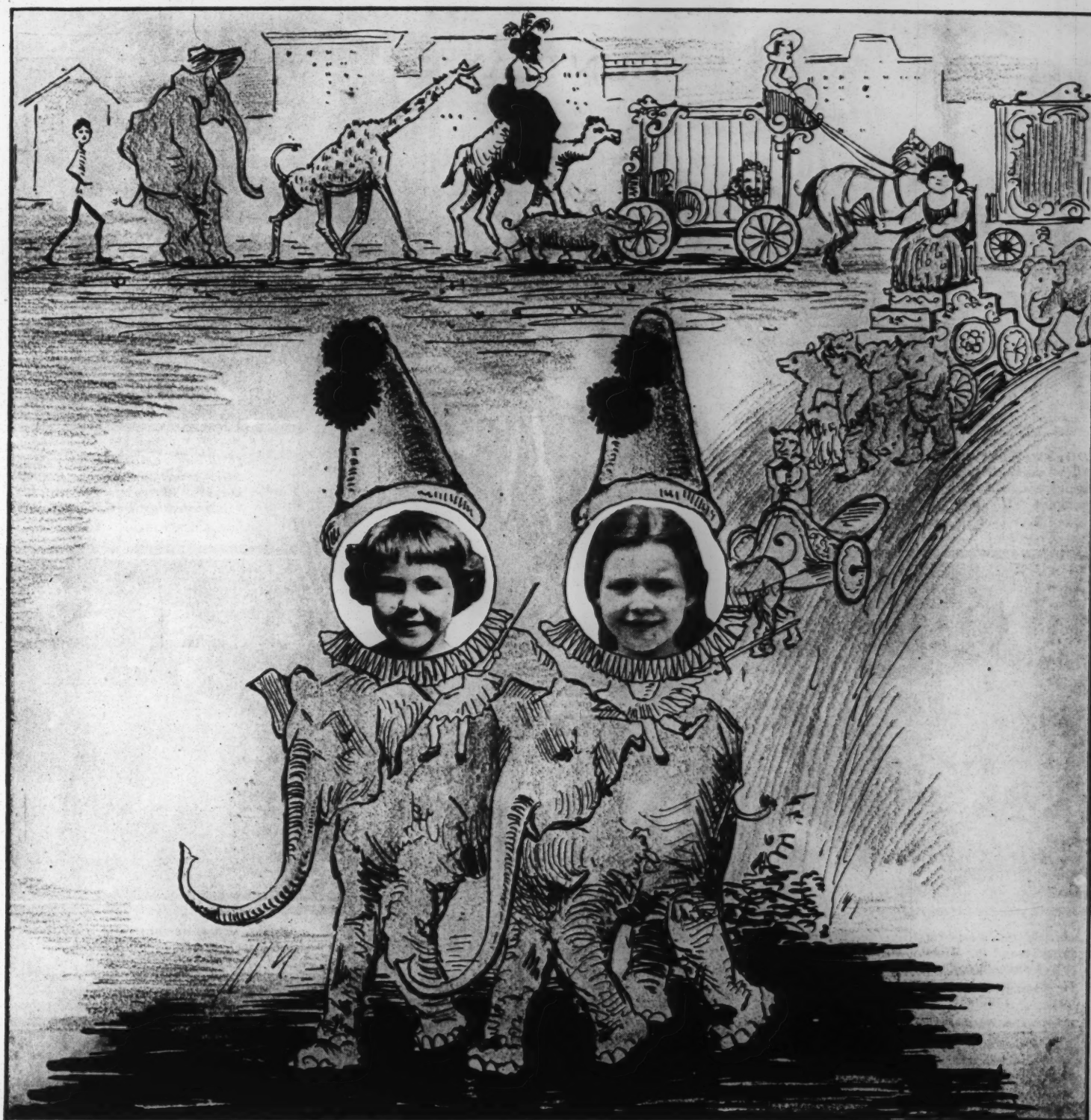
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It is safe to say that Creighton Hale will allow June Caprice to escape via the fire escape. From "Oh Boy" (Pathe)

GUN PLAY

For the sake of contrast to the firearms we offer a powder puff, also a dangerous weapon. Marion Davis being directed by Robert Leonard in a scene for "April Folly" (International)



If this is one of the days May Allison has in "In For Thirty Days" (Metro) we'll say her incarceration is rather hectic



One of the many thrilling and gratifying ways the Yanks reached Berlin in "Yankee Doodle in Berlin" (Paramount-Sennett), which Sol Lesser is presenting at the Broadway



Bebe Daniels handles herself capably. She has caught the terror, Harold Lloyd, and is about to shoot the cameraman. "Back to the Woods" (Pathe)



Ben Turpin demonstrates the power of a well aimed shotgun over an arsenal of revolvers in rescuing Our Nell from the city chaps in "When Love Is Blind" (Paramount-Sennett)



The look of determination on Alice Joyce's face does not brook an easy time for the person standing about where you are. "The Winchester Woman" (Vitagraph)



In the title role of "A Desert Hero" (Paramount) Fatty Arbuckle pulls the standard western heroism, with the wrong but efficacious end of the gun



Robert Warwick, in "Secret Service" (Paramount-Artcraft) is another determined gunner, who it is easy to see is not practicing in a shooting gallery

WITHOUT FEAR OR FAVOR—By an Old Exhibitor



Today's London cable to the *New York Times* would indicate that the British boycott on American film is not quickly "blowing over," as important authorities on this side said it would. The matter is, as I hinted in my last week, that the row is just reaching its crisis. In about another month it may be expected to slump, but there will be lots of oratory up to that time that will keep the movement going.

It is this oratory that has attracted the attention of the London daily press and of the London correspondents of the great American newspapers. The latter are not acquainted with the conditions back of the so-called "boycott" attempt and since the explosions of the boycott advocates make "good copy," as newspaper men call it, they rush texts of these subjects onto the cables. (These conditions are a fight by Provincial Theaters, a big British movie circuit, upon Picture Playhouses, a proposed "opposition" circuit with which an American producing firm is presumably allied but which is to be an entirely British-owned affair.)

The result is that men in the trade on this side, knowing the big dailies give little or no space to film news, greatly exaggerate the meaning of the "startling" cables from London and really work themselves into a state that makes them swallow the reports as printed.

Smith reading such a cable in his favorite morning paper on the way downtown meets Jones who has also become excited through a perusal of the boycott news. "Did you read about the latest boycott development in England?" asks Smith of Jones.

Infecting the Fillum Colony

"Sure," says Jones. (You can bet he has. It had a big headline over it.) "The situation over there is sure getting *ter-ree-bull*!"

So the awful news is spread, plus the direful comment, and an entire film colony is infected with a pessimism that is difficult to beat down.

The humor in the speeches of the boycott advocates is lost sight of utterly. The *Times* account of the speech yesterday of Thomas R. C. Buchanan, vice-president of the Scottish branch of the Exhibitors' Association, was full of laughs but the average motion picture man reading the report missed all of them.

For instance, the correspondent cabled that Buchanan "objected to what he termed the infamous system of block booking, by which exhibitors must contract to take 104 American pictures a year." If British exhibitors have been taking 104 American pictures a year through "block booking" or any other kind of booking, it is because British exhibitors wanted those pictures—in fact, were darn glad to get them! The exhibitor in England is much like the exhibitor anywhere else. His theater must show a profit on the investment. If it would show this profit through the exhibition of British films, the British exhibitor would naturally give them the pref-

British Boycott Reaching Crisis—American Exhibitor Reflects Attitude of Public—Buchanan Speech Leaves Foolish Impression in Country, Whose Studios Are Filled With English Actors

erence but since his public is interested in American films he bows to its taste in the matter and books and advertises the American-made stuff.

You Get What You Prefer

Of course there is such a thing as "open booking," which has advantages for the exhibitor over "the infamous system of block booking." Just this summer the American exhibitor has gone pretty generally over to "open bookings." By fall it will be the rule everywhere in the States and Canada.

It will be the rule everywhere in England as soon as the British exhibitor wants it.

The old program system lasted in America just as long as the American theaters allowed it to last!

No observer is gosssoon enough to believe that the English exhibitors are going to get "the infamous system of block booking" once they believe they don't want it. The British exhibitor is going to wake up to the chances for increased profits through exploitations of *carefully selected subjects*, and that means that the British exhibitor is going to vote for the open market—and he is going to have it as soon as he votes for it!

Buchanan next complains that when British films were shown in America the names of the British makers were not advertised, whereas American producers are always advertised in Great Britain.

There is just a tiny bit of merit to this charge, but I would say that the British exhibitor's attitude again supplies the answer. The British public wants the best screen entertainment it can find and it has come to associate that class of entertainment with American producers. Naturally, the British exhibitors advertise the American origin of their films, and they will do it as long as such an announcement draws business.

The Exhibitor Uses the "Best"

The moment British films, or French films, or Italian films become superior to the American product and the public taste favors them, the wide-awake British exhibitor will play up the origin of the new "best" pictures.

England has not thus far had the opportunity nor the money to make films as good as the American prod-

uct, with the result that American exhibitors go slow about showing British films. British exhibitors would "go slow" with American films if the production reputations were reversed. After all, the American exhibitor is simply reflecting the attitude of the public on which he must depend for a livelihood. The exhibitor *everywhere* does!

I happen to be informed on the activities of an American firm that imported two British subjects. The first was indisputably the better production; it was launched right into the market as a British-made film.

Undaunted by their poor luck with the first British picture, the American firm saw another that pleased. But they did not herald as British-made this second production. The fact of the matter is that the film title told of its origin *but the American owners* did not yell about it in their advertising campaign.

Don't Blame Yank Owners of British Film

I do not think you can blame them. They were mainly interested in coming out ahead on this picture, especially since they had failed to do so with the first. In fact, they also wanted the British producer to "come out ahead" as he retained a strong percentage interest in the American earnings.

By careful manipulation, both from the advertising and sales angles, this picture was booked so steadily in the States that the British producer's percentage has yielded him the entire production cost of the picture already. This British producer is a good British citizen, and he did not complain at the sensible advertising methods employed; he knew that the entire campaign was in the hands of people that understood their business.

Mr. Buchanan also charges, according to the cables, that it is untrue that American productions were of a better general quality than British. As he puts it in his widely-quoted oration: "Of course they say that British productions are not equal to American. *I say that is a lie.* We produce some equal to America's best. Now they find our people are tired of American scenery, American flags, American divorce courts, and American customs."

"So they have come over here

with American producers, American scenario writers, and American lighting artists and on money provided by British capitalists stay to make films here, but since the British theaters are still owned by the British they want to build their own theaters. They hope to conquer world power. These Napoleonic, Kaiserist attempts to corner the earth are getting quite fashionable."

The ridiculousness of this last Buchanan screech is that it is not aimed at the "American control" but at the making of stories in genuinely British atmosphere, showing off that atmosphere at its best through the most improved technical skill that can be sent across the water for the work of reproduction. Surely no really sane Englishman, having the betterment of motion pictures at heart, welcomes the acquisition of such brains less than America did when the "French invasion" was upon us—and left its mark in finer Yankee production ever after! Through such a thrust Buchanan loses his stronger American control point and makes us think that "American producers, American scenario writers and American lighting artists" are not wanted simply because *they are Americans*. That is a foolish impression to leave in a country whose studios are well filled with British actors, writers and directors, happy, well paid. It proves the old rule that inflamed orators never stop to weigh whether they are inviting disaster to their own, in their headlong boomerangic flights.

No Wonder Buchanan Spouts So!

Of course, Buchanan is his own best explanation. Before becoming interested in the exhibiting business he was an elocutionist and teacher of elocution. His flights, therefore, should seldom be taken seriously and by my readers *never will be*; but the thing is that I don't reach as many people as a *New York Times* cable will and I cannot offset the harm done by Buchanan to his own countrymen in our studios as effectively as he can initiate this harm.

But I can at least reach many in the industry and these I would earnestly ask not to judge the British in our midst as the ranting Buchanan would have our own men and women now on his side, passed upon. I can emphatically assure my readers that the average Englishman, in or out of the film industry, has a mind diametrically opposite that of the ex-teacher of elocution. The average Englishman welcomes any American who has brains enough to be worth watching. The average Britisher *within the industry* knows how America benefited by the "French invasion," and he is glad to be able to study our directors, writers and technical men first-hand, if they are our *best*, which is no doubt the case. The so-called invasion is, in fact, going to help put England where she belongs in the film *producing* field and every Englishman of balance knows it. The Buchanans may elocute and rave and rattle on until Judgment Day without affecting the calm opinion of Mr. Average Englishman. Readers should never lose sight of this truism when reading the sensational and generally idiotic London cables.

STUDIO AND DIRECTORS NUMBER OF MIRROR

WILL BE PUBLISHED JULY 29

HART SNUBS UNITED ARTISTS BY SIGNING ZUKOR CONTRACT

Reason for Famous Star's Refusal to Join "Big Four" Now Comes Out

ALL efforts of the United Artists to land William S. Hart as one of its film stars have failed, Adolph Zukor putting one over on the United by signing up the famous star for a new series of pictures for the Famous Players-Lasky Co. When Douglas Fairbanks, Charles Chaplin, D. W. Griffith and Mary Pickford announced their intentions of forming the "Big Four" it was cut and dried that W. S. Hart would be with the combination. Hart balked. Now it comes out that Hart is some little business man himself, his new contract with Zukor said to have outdistanced anything the United had to offer, with a more immediate chance of the general reali-

zation of his future film making. So it comes to pass that Hart, in snubbing the United, goes to Zukor, with the Little Giant of the Film Industry adding another feather to his cap in the signing of the celebrated picture player. Hart is to make nine big productions for the F-P-Lasky Co., within the next two years.

In a personal statement Hart is on record as saying that he wanted his next two years in pictures to be free from worry about business which is taken to mean that his proposed connection with the United would have him devoting more time to business than to direct picture making.

Hart is one of the biggest stars in films.

Press and Service System

The recent announcement by the Goldwyn Pictures Corporation of the inauguration of an interlocking system of press and service men throughout the entire Goldwyn organization, has been followed by the appointment of fourteen exploitation and publicity men who are already at their desks in the Goldwyn branch offices. Next Monday seven more will begin work, and the entire staff will be complete. The work in New York will, of course, be taken care of by the home office. All the press and service in the field will be under the general direction of Charles D. Isaacson, who has appointed Morton Blumenstock to assist him.

Viola Dana, Bert Lytell and May Allison in Big Plays

"The Willow Tree" and "Shore Acres" are to be the second and third of Viola Dana's plays produced by Screen Classics, Inc., and distributed by Metro Pictures Corporation. Bert Lytell is to follow "Lombardi, Ltd.," with "Someone in the House." For Miss Allison's second picture "The Walk-Offs" has been selected.

Denig With Goldwyn

Lynde Denig has resigned as editor of *Wid's Daily* and has joined the Goldwyn publicity department as assistant to Ralph Block. Mr. Denig takes the place of Howard Dietz who has changed his duties to that of assistant to Charles D. Isaacson, director of advertising.

Largest Screen in World

Moving pictures forty feet high and thirty-four feet wide were projected on a screen at a distance of 300 feet, last week at the Centenary Exposition at Columbus, Ohio. This is said to be the largest screen on record as well as the distance of projection.

Start Second Picture

With the completion of their first comedy playlet, Jane and Katherine Lee have started their second picture. Tefft Johnson will direct.

Julia Sanderson in Films

Julia Sanderson is said to be on her way to filmland, via her own company, financed by a group of exhibitors.

Wants Marriage Annulled

Baring the story of a married life which lasted only three days, Gladys Brockwell filed papers for an annulment of her second marriage. The action was brought under the name of Gladys B. Edwards. The defendant is Harry J. Edwards, a motion picture director and once husband of Louise Glaum.

Miss Brockwell was married to Mr. Edwards in Seattle, Wash., on July 1, 1918, and they parted on July 4. She alleges that her final decree of divorce from her previous husband, Robert B. Broadwell, had not been entered when she was married to Mr. Edwards.

To Make Pictures on Tour

For the first time in the history of the amusement world, a star of both the stage and the screen will make photoplays while touring the country with her last season's Broadway success. This remarkable innovation will be initiated by Alice Brady, star in Realart Pictures, when she goes on the road in the early fall in "Forever After."

Fight Immoral Films

Twenty thousand Catholic Church societies throughout the country, numbers of Protestant organizations, medical societies and non-sectarian civic and sociological associations have joined in a fight against so-called immoral moving picture films, according to a bulletin issued by the National Catholic War Council.

The War Council alleges that the film was farmed out to a commercial production company, which has been advertising it as produced under the auspices of the United States Public Health Service.

"The Gamblers" Nearly Ready

The finishing touches have been put on "The Gamblers," Vitagraph's picturization of the play by the late Charles Klein. Harry Morey will play the leading role.

Irene Castle Sells Lexington Avenue Home In New York
Universal Plans To Produce Films In The East Again
Thieves Foiled In Attempt To Rob Loew's Victoria Theater
Robert Edeson Signs To Appear In Pictures Prior To Next Play
Marshal Neilan Now Ready To Start Work On His Own Films

"FALL OF BABYLON" BIG STUNTS FOR Second Picture of Griffith Repertory Presented SELZNICK FILM

With "The Fall of Babylon" D. W. Griffith presented the second photoplay of his repertory season at the Cohan Theater last Monday night. Before the feature was revealed a series of scenes of New York, the modern Babylon, was shown, offering effective contrast. The photoplay, which formed an important episode in "Intolerance," is among the director's most notable achievements, containing as it does movements of great masses of people and reflecting the luxuriously-pagan atmosphere of Belshazzar's court.

It is a colorful, moving pageant, in which the Persian attack on Babylon, the repulse of Cyrus' army through the timely warning of a mountain girl, the feast of celebration, the return of Cyrus' hordes and their triumph through the treachery of the Babylonian priests were depicted with great charm and dramatic effect.

Constance Talmadge was again seen in her appealing interpretation of the mountain girl, a role which was responsible for her elevation to stardom. Tully Marshall as the High Priest, Alfred Paget as Belshazzar, Seena Owen as the Princess, Elmo Lincoln, Mildred Harris Chaplin, Alma Rubens, Pauline Starke, and Winifred Westover were among the principals. Variety was given to the picture by the interpolation of songs and dances on the stage by Margaret Fritts, Samuel Crichterson, Kyra, Betty Kaye and a ballet. REID.

Denver Cooperates in "Upstairs and Down" Company

Selznick exploitation has swept Denver off its feet, and exhibitors and public alike are amazed at the magnitude of the campaign carried on in that city to put over "Upstairs and Down," which opened at the American Theater there July 20 for a week's run.

The Selznick stunts have compelled the entire public of Denver to "sit up and take notice." Merchants, city officials and public did not feel that they were falling for press agent stuff, but have regarded the stunts as big events in which they were expected to co-operate.

Before the picture was shown Mayor Bailey, Fire Chief Healy and 18 of his ladder scalers, the sporting editors of all the local newspapers, several hundred beautiful bathing girls, thousands of dancers, a million-dollar amusement park and all its concessions, every cabaret, cafe, ice-cream and soft-drink parlor in the city, took a part in the campaign for the Olive Thomas picture.

Thursday, July 17, was "Upstairs and Down" Day at the amusement park. A bathing girl review was held on the afternoon of that day. At night there was a dance contest for the Olive Thomas cup, awarded by Lewis J. Selznick to the girl who best executes steps of the "Upstairs and Down Foxtrot." The cup was presented by Mayor Bailey. The events were given large space in the newspapers.

Lehrman Up in the Air

The latest film magnate to take up aeroplaning as an out-door recreation is Henry Lehrman, who has been up in the air considerably during the past two weeks, mastering the rudiments of flying. The producer is being coached by Orvar Meyerhoffer, aerial police officer of Venice.

Universal Gets Play

The motion picture rights to Sada Cowan's play, "Playing the Game," which was produced some time ago by the Henry B. Harris, Estate, have been sold to the Universal. An immediate production will be made.

NEW BRAND OF TWO REEL COMEDIES

Motion Picture Producing Company of America
to Present "King Cole" Series

A NEW brand of two-reel comedies is to be presented by the newly organized Motion Picture Producing Company of America, is an announcement just made public.

King Cole Comedies is the general title selected for the new series and work will begin at once at the Becker Studio on Staten Island. The first production will be under the general direction of Sammy Burns, well known for his work as director and actor in L-Ko and other comedies. Burns will also act in the productions. The output will be one a month.

The parent organization has a capitalization of \$500,000. The corporation has purchased property at 37th Street and Clarkson Avenue,

Brooklyn, where it will erect a new all glass studio and laboratory. Walter L. Johnson, who was associated for a long time with the Triangle Film Company, and Earl H. Hopkins are the active heads of the new corporation.

Director Burns promises innovations in the King Cole series although the popular "pretty girl" element will be used extensively. The company has been combing New York to secure the prettiest and most talented young girls that can be assembled. Several beauties have been brought from California by the company for their first work in the East. They include Theo. Brown, Mlle. Phoebe, the dancer, and other coast favorites. Carmen Seeman, well-known for her work in scores of productions, will be the character woman.

The new corporation has its eye on foreign fields for distribution, as well as American markets and is planning to take full advantage of after-the-war conditions abroad.

ACCUSES LOS ANGELES MERCHANTS

Marshall Neilan Resents Profiteering Methods —Will Buy Materials Elsewhere

FOLLOWING the announcement of the building of a new \$750,000 studio in Los Angeles by Marshall Neilan comes a statement that no supplies, properties or equipment shall be purchased from Los Angeles merchants until they change their method of doing business. Mr. Neilan has a plan, the details of which he is not yet ready to divulge, which will not only result in his buying elsewhere than in Los Angeles, but which will be adopted by all the other producers in Los Angeles.

For some time past the merchants of Los Angeles, it is said, have been taking unfair advantage in the matter of prices charged motion picture people. It remained for Mr. Neilan to take the first step to bring the profiteers to reason. They will have to cut their prices down to normal, and even then it is hardly possible

that business relations will be resumed, as the Neilan plan provides for the purchase of goods at the wholesale rate. It will mean the saving of millions of dollars each year.

"I want it understood," says Mr. Neilan, "that in this move of mine there is no feeling of animosity toward the merchants of Los Angeles. The way I see it they are their own worst enemies. They have brought about a condition that is unbearable, and sooner or later were bound to suffer. I can say absolutely that my plan of purchasing will reduce the cost of material from 25 to 30 per cent. I will continue to use Los Angeles labor, but if compelled to will import that also. I have the word of several of the largest producing organizations on the Coast that they will follow my lead."

IS THAT SO!

Thomas Meighan has been placed under a year's contract by the Famous Players-Lasky Corporation to play leading roles in Paramount-Artcraft pictures.

Vallie Belasco Martin, a cousin of David Belasco, appears in support of Ernest Truex in his first two reel comedy under the management of Amedee J. Van Beuren.

Anna Lehr, who was selected to play opposite David Powell in the Famous Players-Lasky film "Teeth of the Tiger," has been compelled to withdraw from the cast owing to illness. Her place has been taken by Marguerite Courtot.

Octavus Roy Cohen has signed a five-year contract to write motion picture stories for Goldwyn.

Joseph Weber, one of the best known actors on stage and screen, has been engaged by Herbert E. Hancock for "Love Wins," the production he is now making for the H. & H. Productions Inc., with Violet Mercereau as the star.

Elsie Ferguson has just completed "A Society Exile," under the direction of George Fitzmaurice.

Lionel Atwill has been engaged by United to play the leading male role with Florence Reed in "The Eternal Mother."

Sylvia Breamer, the Blackton star is enjoying the cool breezes at Allenhurst, N. J., for a few days and incidentally, showing her prowess as a champion swimmer.

Eugene Strong, after finishing in "The Vengeance of Durand," opposite Alice Joyce, has been engaged as leading man in a new production under the direction of Leander DeCordova and Burton King.

Jean Paige has recently signed a two-year contract with Vitagraph with an option renewal for a similar period. She will play opposite Harry T. Morey in his next feature as her first work under the new agreement.

Phil Sanford has just completed a leading character part for the Community Film Corporation. Chas. Seay directed the film.

Corinne Griffith, Vitagraph star, recently acquired a handsome town car which is finished in a vivid red.

Weeks Consults Hampton

Charles A. Weeks, treasurer of Great Authors Pictures, Inc., and Zane Grey Pictures, Inc., went to Los Angeles last week to consult with Benjamin B. Hampton on several important matters in connection with the exploitation of the second Great Authors and Zane Grey pictures. He will be absent from his desk at 547 Fifth Avenue two or three weeks.

The new picture for Great Authors is "The Sagebrusher," Emerson Hough's novel, and for Zane Grey Pictures Mr. Grey's newest novel, "The Desert of Wheat." Work on both these productions is well under way on the Coast.

New Fisher Picture

After a week's rest in Los Angeles, following the completion of scenes for her forthcoming picture, "The Hellion," Margaret Fisher has returned to the American studios in Santa Barbara. There she is engaged on a new special feature. In the cast are Harry Hilliard, leading man, Beatrice Van, Mary Talbot, Harvey Clark, Neil Hardin and George Periolat.

Oklahoma Film Company

H. C. Price, manager of the Strand Theater, Oklahoma City, Okla., has purchased a moving picture camera, and is organizing a troupe of actors consisting of Oklahomans only. The company is on the outlook for scenarios and expects to put several feature picture productions upon the market in the near future.

"Yankee Doodle" Record

"Yankee Doodle in Berlin" broke all previous opening house records at the Alhambra Theater, Cleveland, recently, where it exceeded the record previously held by "The Heart of Humanity" by \$200.

Eve Unsell Gets London Post

Eve Unsell, Famous Players-Lasky scenario writer, has sailed for England to take charge of the scenario department of the newly organized Famous Players-Lasky British Producers, Ltd.

Big Theater for Melbourne on American Plan

Melbourne, Australia, is soon to have a huge motion picture theater, fashioned after the big film theaters in New York. J. C. Williamson has made arrangements through Sanger & Jordan for the immediate erection of a house, which is planned to seat 4,000. The policy will be a mixed program of educational, news, scenic and comedy films, with a feature, and attention devoted to the musical side. It will be the first undertaking of the kind in Australia and will mark a pronounced advance for the motion picture in that land.

"Wild Oats" Impressive

"Wild Oats," Samuel Cummins' special feature production, has been making quite a sensation in the official circles in Washington recently. The picture was shown at the Belasco Theater there to an invited audience and impressed the officials of the War and State departments to the extent that the picture was again shown this week at the Army Medical Museum in Washington. "Wild Oats" was supervised by Samuel Cummins. The story is by Jay Holly and it was directed by C. J. Williams. The picture is in seven reels. The lead is played by William Jefferson, supported by Leslie Hunt. The picture will be released by the Social Hygiene Films of America, Inc., Longacre Building, New York City.

Keystone Bathing Girls

The Keystone Bathing Girls are hot on the trail of the Mack Sennett Bathing Girls in Ohio. Dave Warner and George Fox, director of the Colonial stock company, have formed a partnership for the exploitation of the Keystone girls in this state. They are holding forth in 217 Sloan Bldg. The Keystone Bathing Girls show opened last week at the Niles Opera House, Niles, Ohio, last week, and went over very big, according to reports.

Theater Built for Nazimova Film

The construction of an entire theater, from stage to foyer, is a feature of the Nazimova production, "The Brat," which Richard A. Rowland and Maxwell Karger have announced for release Sept. 1. This playhouse, erected at the Nazimova studios in Hollywood, was formally christened "The Nazimova Theater."

Big House for Kansas

E. J. and J. C. Cruble have purchased from C. K. Mills, the plot of ground located at Minnesota Ave., Kansas City, Kansas, and will erect a \$250,000 moving picture theater. The new house will be run in connection with the Electric at Kansas City, Kan., and other theaters operated at St. Joseph, Springfield and Joplin, Mo.

Film Two Novels

Famous Players-Lasky is filming two well-known novels, "The Career of Katherine Bush," by Elinor Glyn, in which Catherine Calvert has the stellar role, and "Louisiana," Frances Hodgson Burnett's story, in which Vivian Martin is starred.

SYD CHAPLIN SAILS

Comedian to Occupy New Studio Outside of Paris

Sydney Chaplin will film his first picture in France. He arrived in New York last week and sailed Tuesday for England aboard the steamer Celtic. Accompanying the star are his wife and several members of the executive force of the organization. These include Carlyle B. Robinson, who for the past three years has been identified with both Charlie and Sydney Chaplin in the capacity of director of publicity and was recently engaged by the latter as studio manager; Henry Clive, artist; Mrs. Clive and Alexander de Bray, prominent in the Society of Authors, France, and responsible for the stage play, "Madame Bluff."

Mr. Chaplin has acquired a lease on a new studio six miles out of Paris, directly on the banks of the River Seine. The studio has never been occupied, having been completed just as the war broke out.

A luncheon was given last Friday at the Hotel Claridge by Mr. Chaplin to his staff and members of the press.

Says America Leads

"American pictures dominate the foreign market, and American ideas, efficient business methods and general up-to-dateness must be adopted abroad before film manufacturers of England, France or other foreign countries may hope to compete in the picture market." Such is the impression gained by E. W. Hammons, vice-president and general manager of the Educational Films Corporation of America, as a result of a six weeks' study of conditions on the other side. Mr. Hammons does not conceal his disappointment in finding unsatisfactory scenic material on the other side; nor does he pretend to place any seriousness on attempted or rumored boycotts of American films. He is enthusiastic over the plans for the broadening of Educational. He wants the best short subjects in the world.

Go to Oil City for Exteriors

Lou Rogers, president of the Rogers Film Corp., has sent Jane and Katherine Lee, and the entire company to Oil City, Pa., for exterior work to complete the remaining touches to their picture.

The first exteriors were taken at Woonsocket, Rhode Island, in conjunction with the presentation of the Sells Floto Circus, which played there that week. This is a circus picture in the main.

Film Industries Meet

Co-operation was the keynote of the annual election meeting of the United Motion Picture Industries of Northern California. The board of directors was doubled to accommodate the various interests. Eugene H. Roth occupied the chair. Mr. Roth is the manager of the California and Portola Houses.

FAN SAN

(This is not a face powder)



(c) Monroe

**CONSTANCE
BINNEY**

*Starring in Feature Pictures
For the Realart Pictures Corporation*

BROADWAY PICTURE PROGRAMS AND MUSIC

At the Rialto—"Louisiana" Paramount—Vivian Martin

The overture at the Rialto this week is "Raymond," conducted by Hugo Riesenfeld, Nat W. Finston and Joseph Klein. The Rialto has been fortunate in securing several exciting pictures by Major Jack Allen, and this week's offering is "The Bear Hunt." These are released by Universal. Athens Buckley, a dramatic soprano new to Broadway audiences, sang the aria from "La Gioconda."

The Rialto Magazine showed a unique picture of the mammoth steamers "Imperator" and "Leviathan" passing each other in the bay. Kinograms had scenes of the "Red Terror" in Russia, which the orchestra accompanied with the *Hymn of Free Russia*. Scenes of Pershing receiving a degree at Oxford were run to *Coronation March*. Canadian guide scenes were a welcome break in the more conventional shots. These showed a guide paddling his canoe through forest scenery. The orchestra played part of Mendelssohn's *Rondo Capriccioso* as an accompaniment. A "Mutt and Jeff" cartoon broke the news reel. They offered "A Tropical Eggs-Pedition," a funny yarn of strange birds in the desert. The music was *Chicken Cackle*.

The Rialto feature for the week is Paramount's "Louisiana," with Vivian Martin in the title part. This is from the old story by Frances Hodgson Burnett, a book popular many years ago. The tale has been modernized just a little, but it is still charming, and finely played by the whole cast. In the support are Robert Ellis, Noah Beery, Arthur Allardt, Lillian West and Lillian Leighton. Hugo Riesenfeld has gone to extra trouble to have a fitting musical setting and has had several of the celebrated "Lonesome Tunes" of the Virginia and Kentucky mountains orchestrated especially for this presentation. These were collected by Howard Brockway and Lorraine Wyman during a three-hundred-mile trip through the mountains. *Brother Green*, one of the best, is used as the theme. These tunes are published in two volumes by H. W. Gray & Co. Other numbers used for playing the feature are *Springtime Extasy*, *You're In Love*, *Butterfly Dance*, *Tulips*, *Borch's Mountain Music* and *Chanson Triste*.

Greek Evans sings Ernest Ball's famous *In the Garden of My Heart* and the orchestra plays selections from Kalman's "Sari" as an intermediate number. Following this comes a Sunshine comedy, "Are Married Policemen Safe," and the closing organ solo is Roger's *Scherzo* from the E minor sonata, played by George C. Crook. The posters are by Claude Millard, one showing the letter-box with Louisiana and Lem being particularly imaginative.

At the Rivoli—"The Better Wife"—Select, Clara Kimball Young

Erno Rapee and Joseph Littau are using selections from "Samson and Delilah" as the Rivoli overture this week, pleasing many patrons who are

BY M. M. HANSFORD

For Your Theater—Complete Picture Programs Built Around The Big Features As Shown On Broadway. You Can Get Much Valuable Help From These Programs In Planning Your Own Show.

familiar with the song *My Heart at Thy Sweet Voice*, the best known number in the opera. Following this is probably one of the most beautiful Prizma pictures ever shown, called "Oahu," scenes of pineapple culture in far Hawaii. The cloud photographs were marvellous. The orchestra played for this a Hula waltz, using a fox-trot played slowly at the end.

Quite a feature of the program this week is the playing of the Ampico Reproducing Piano, accompanied by the orchestra in the first movement from Rubinstein's D minor concerto, Leo Ornstein being the invisible soloist. The stage is set with a fine decoration by John Wenger, and the whole effect is a treat to the patrons. Following this comes the regular Rivoli Pictorial, opening with shots of automobile races, with a thrilling effect in the orchestra. Immediately are scenes of horse racing in Paris, for which the musical number is *At the Races*. A flivver aeroplane is shown in flight, the music being *Sugar Lump*. Other news items are the wreck of the Handley plane, a train fallen from a bridge, and scenes of the ceremony of Pershing receiving honors at Oxford. Sousa's new *Wedding March* was used for the latter. A "Happy Hooligan" cartoon, called "A Jungle Jumble," was shown with the news, for which the orchestra played *Milo and Wash Rag*. The closing scenes were of practise crews for the Henley regatta, the music going into *Our Boys Across the Sea* and Hadley's *To Victory* for July 4 celebration in Paris.

The feature this week is a Select picture, with Clara Kimball Young. It is called "The Better Wife," taken from "The Love Quest" by Lenore Coffee. The cast includes Edward Kimball, Nigel Barrie, Kathlyn Williams, Ben Alexander and Irving Cummings. Hugo Riesenfeld uses the *Cavatina* by Bohm as the theme. The opening number is *In Holland*, going later into *Lamentoso* and *Pathetic Andante* at the scenes surrounding the accident. Then come *Sunshine* and *Shadow*, *Camelia*, *Shadowland* and *Hunakkin* for succeeding action. The accident to the automobile is particularly good in this picture, giving a real thrill to the viewer. Several tinted interiors are good from the scenic standpoint.

Other musical offerings were Edoardo Albano singing *Return to Sorrento* by Curtis and the orchestra's playing selections from Fall's "Dollar Princess." The comedy is a Mack Sennett, "Among Those Present." Music for the latter included *The Booster*, *He's a Jolly Good Fellow*, *Any Kind of Man*, *Sailor's Hornpipe* and *My Hawaiian*

Sunshine. The closing organ solo was *Chant Seraphique*, played by Professor Firmin Swinnen. Poster decorations were designed by Claude Millard.

At the Strand—"Through the Wrong Door"—Goldwyn—Madge Kennedy

Alois Reiser conducted the Strand orchestra through excerpts from "Carmen" as the overture for the week beginning last Sunday afternoon. In the Strand Topical Review were shown exciting scenes of a whale's capture by harpoon. The orchestra played this scene with *Olympia*, going next into the *Chicago Tribune* march for big dry docks scenes in Boston. An interesting Paramount-Bray explanation of a future air service between New York and London came next, with an accompaniment of *Serenade Rocco*. Other musical numbers used for the news were *Pride of the Army* and *Carry On*, two good marches.

The scenic is a Chester, "Haitian Night's Tale," an instructive picture of Haiti, ending in a Voodoo dance, for which the orchestra played *Dance of the Demons* by Runner. The organ was used in part of the scenic, Ralph Brigham playing Seeboek's *Serenade Neapolitan*. Another number used by the orchestra in this picture was selections from "A Lover in Damascus." The effect was excellent with this music. Walter Pontius appeared and sang the celebrated tenor aria from "Rigoletto," *La Donna e Mobile*.

Samuel Goldwyn presents Madge Kennedy in "Through the Wrong Door" as the feature for the week. This is an amusing picture, clean and wholesome, with a support consisting of Herbert Standing, Kate Lester, John Bowers and J. B. Manly. An unusual feature of it is that a rainstorm is going on during most of the action. Mr. Reiser opened the picture with a short selection from "Alphonse and Estrella." The organ took the action at title, "The Golden Hope Mine," and continued until the appearance of the bear. Friml's *Mignonette*, Debussy's first *Arabesque*, Nevin's *Romance* and Grieg's violin sonata in G minor were other fine musical numbers used. The theme was *An Old Love Story* by Conte. The organ played again at title, "I'm the maid," with *Serenade*, Lemare, the orchestra coming in at title, "Gerald, I sent him away," with theme.

The comedy was a slapstick Mack Sennett called "Among Those Present," for which the musical numbers were *Mammy of Mine*, *I Wonder Will William Tell*, *Sweet Siamese* and *Turkestan*. The Educational

was "How Some Animals Behave," a series of pictures taken by Ditmars. Dorothy South sang *The Valley of Laughter* by Sanderson. Ralph Brigham played as the closing organ solo *March Solonelle*, Semore. Some excellent portrait posters are displayed in the outside frames. They were designed and executed by Weaver.

"It's Easy to Make Money"—Metro—Bert Lytell

The story of a young man who starts in betting on sure things with his father. The old man is there with the nerve and pays up on the spot. The son finds luck is with him and widens his connection. He lands at a rundown mineral springs, which he puts on its feet, incidentally meeting the girl there. She turns over the business to him, and later places herself in his hands for safe keeping. The old man turns up again and gives the couple his blessing and offers to start a bank account for the future baby. Son says it's easy and the audience feels that way, too. Lively and entertaining.

The one-man orchestra will find this feature easy to set and play. There are no rough spots to gloss over. Light, simple music will cover most of the work. It should be opened in the society style, light dance forms. There is a close-up of a harp and orchestra, where an effect can be made. At title, "Paternal pride," the music should change for variety. Play some jazz at title, "Tim Grogin's bar." Then there is a title, "Music hath charms," at which there is a ukelele effect. At title, "Parting of the Ways" play a joyous movement. The theme should be brought in at title, "Ethel Wheeler," and it can be a light intermezzo style number. There is a new piece just out, called *Girl of Mine*, by Harold Freeman, which will be just the thing for this. Play it slowly and softly. At title, "But there was a stumbling block," go into rather serious, but just a little burlesque. Then at title, "The Opening of the Slocum Bank," a big festive scene is pictured, with a round of comedy thrown in. At title, "A thief in the night," a mysterioso can be used. And at title, "Now that the mortgage," theme to end.

In running this picture it will be well to build up the rest of the program from a more serious standpoint. Have some good educationals, or a Prizma of China or Japan for contrast. A Harold Lloyd comedy will come in handy, or one of the already famous "Joe Martin" series. As the feature is full of fun it is not necessary to upset things with a slapstick. But a nice evenly balanced program can be worked around this feature with little trouble.

"Yvonne of Paris"—American Film Co.—Mary Miles Minter

A famous Parisian dancer runs off from her chaperone and seeks her fortune in America. Taking up with an Italian family on shipboard, she succeeds in interesting a musical comedy manager and his author by her dancing in a cafe in "Little Italy." In spite of the efforts of an apache vamp, she wins her way to

(Continued on page 1192)

PICTURE FIRST SHOWINGS REPORTED BY WIRE

"A Man of Honor"
Metro, Harold Lockwood, Written and Directed by Fred J. Balshofer

WIRE REPORTS—SOUTH

Box Office Value.....Good
Exhibitor Comments: "People wanted to see one of Lockwood's last pictures." "Thoroughly good."

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Pleased." "Lockwood's pictures now draw crowds."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....High
Dramatic Interest.....Fair
Technical Handling.....Good
Coherence of Narrative.....Convincing
Acting.....Excellent
Scenic Setting.....Excellent
Photography.....Excellent
Atmospheric Quality.....Excellent
Costuming.....Excellent
Quality as a Picture.....Good

WHAT IT IS

Young gentleman takes hold of a phoney island proposition, the "Tropical Products Co.," and with the aid of hidden treasure, makes it pay.

"The Fear Woman"

Goldwyn, Pauline Frederick, Directed by John A. Barry, Scenario by Izola Forrester

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Frederick can always be counted on for fine houses." "Fine picture."

WIRE REPORTS—CENTRAL

Box Office Value.....Fair
Exhibitor Comments: "Story only fair." "Patronage not so good."

WIRE REPORTS—WEST

Box Office Value.....Good
Exhibitor Comments: "Brilliant example of new order of film production."

WIRE REPORTS—SOUTH

Box Office Value.....Good
Exhibitor Comments: "Frederick liked." "Pleased."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Fair
Dramatic Interest.....Fair
Technical Handling.....Fair
Coherence of Narrative.....Fair
Acting.....Good
Scenic Setting.....Good
Photography.....Good
Atmospheric Quality.....Good
Quality as a Picture.....Fair

WHAT IT IS

Helen Winthrop thought she was a victim of an hereditary weakness. Alone in the world, she was tortured by the constant fear that she would go the same road as her father. She put herself to the test, dismissing her fiancée in working out her problem. The test proved she was not tainted with her family's curse.

"Through the Wrong Door"

Goldwyn, Madge Kennedy, Directed by Clarence Badger, Story by Jesse Lynch Williams

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Well balanced comedy-drama." "Kennedy very popular."

WIRE REPORTS—CENTRAL

Box Office Value.....Good
Exhibitor Comments: "A regular

Received From Every Part of the Country Just Before Going to Press—The Values Great, Good, Fair and Poor Are An Exact Average, the Same Terms Being Used in All Wires to Us

Kennedy picture." "Picture will increase followers of Kennedy."

WHAT IT IS

Isabel Carter is driven by a chauffeur's mistake to an erroneous address, where she arrives in time to save a young man from committing suicide. She learns that her own father has been responsible for ruining him. Finally everything is made right and her "going through the wrong door" led to the bridal path.

"The Love Burglar"

Paramount, Wallace Reid, Directed by James Cruze, Scenario by Walter Woods

WIRE REPORTS—WEST

Box Office Value.....Good
Exhibitor Comments: "Excellent picture." "Rich and full houses synonymous." "One of the most novel roles Reid has ever played."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Good
Dramatic Interest.....Good
Technical Handling.....Good
Coherence of Narrative.....Good
Acting.....Very Good
Scenic Setting.....Excellent
Photography.....Excellent
Quality as a Picture.....Good

WHAT IT IS

The star plays the role of a gentleman adventurer who poses as a crook for various reasons. The girl is an authoress looking for material who poses as one of the light fingered clique. They fall in love but their identities are not disclosed before many exciting incidents have passed.

"Prudence on Broadway"

Triangle, Olive Thomas, Directed by Frank Borzage, Scenario by Catherine Carr

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Thomas popular." "Good story."

WHAT IT IS

The central character is a demure little Quaker girl, met first in the strictly religious home surroundings, then in a girls' seminary and later in New York among the elite. But she was mischievously wiser than her dove gray garments conveyed. Her angle on what is good and bad morals brings her into amusing predicaments.

"The Sneak"

Fox, Gladys Brockwell, Directed by Edward J. LeSaint, Scenario by Ruth Ann Baldwin

WIRE REPORTS—WEST

Box Office Value.....Good
Exhibitor Comments: "Picturesque in the extreme." "An interesting story."

WHAT IT IS

Rhona, a gypsy princess, by choosing as her future husband one man of her tribe, incurs the jealousy of

another. An artist staying at a summer colony nearby sees Rhona and induces her to pose for a picture. The jealous lover makes out to the tribe that she is compromised, and the girl is cast out as unclean. The artist's fiancée upbraids Rhona. Finally Rhona's father, the king, comes to believe his daughter innocent, and orders her brought back. The jealous lover whose plottings have been discovered, comes to a timely end by falling over his own knife while running away.

"A Daughter of the Wolf"

Paramount, Lila Lee, Directed by Irvin Willat, Scenario by Marion Fairfax

WIRE REPORTS—WEST

Box Office Value.....Good
Exhibitor Comments: "Replete with action." "Thrills, suspense and pathos."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Good
Dramatic Interest.....Good
Technical Handling.....Good
Coherence of Narrative.....Good
Acting.....Good
Scenic Setting.....Excellent
Photography.....Excellent
Atmospheric Quality.....Excellent
Quality as a Picture.....Very Good

WHAT IT IS

The motherless daughter of Wolf Ainsworth, leader of a band of smugglers, on her first trip to the city across the border falls in love with a young man whom her father and his accomplices suspect of being a revenue spy. She later saves her sweetheart from death at their hands and then witnesses the slaying of her own father in a fight with revenue officers.

"A Broadway Saint"

World, Montagu Love, Directed by Harry O. Hoyt, Scenario by Forrest Halsey

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Went well." "Montagu Love popular."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Fair
Dramatic Interest.....Fair
Technical Handling.....Fair
Coherence of Narrative.....Good
Acting.....Good
Scenic Setting.....Fair
Atmospheric Quality.....Fair
Quality as a Picture.....A story devoid of particular interest, too long and slow in action. Clever sub-titles best thing in picture.

WHAT IT IS

The story concerns a poor and proper young man from New York who goes to a small town, is taken for a villain and has a fearful time avoiding the village vamps. The object is to prove that the suppressed vice of a tank town is worse than the gayety of a city. There are many slaps at prohibition.

"The Microbe"

Metro, Viola Dana, Directed by Henry Otto, Scenario by June Mathis

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Whimsical story." "Part just suits Dana."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Good
Dramatic Interest.....Good
Technical Handling.....Good
Coherence of Narrative.....Good
Acting.....Good
Scenic Setting.....Good
Photography.....Good
Quality as a Picture.....Very Good

WHAT IT IS

"The Microbe," for that is the only name she answers to, knows nothing of her parents or family of any kind. She is a waif of the city's slums and frequently wears boy's clothes. She is wearing them when the man of the story, a writer addicted to drugs, finds her. She sets him on his feet and gets her just reward.

"Louisiana"

Paramount, Vivian Martin, Directed by Robert C. Vignola, Scenario by Alice Eyton

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Thoroughly fine in every way." "Martin delightful." "Good business."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Good
Dramatic Interest.....Good
Technical Handling.....Good
Coherence of Narrative.....Good
Acting.....Good
Scenic Setting.....Good
Photography.....Good
Atmospheric Quality.....Good
Quality as a Picture.....Good

WHAT IT IS

A southern mountaineer girl is sent to a southern resort to see something of the world. There she meets Laurence Feral and romance begins. A shoot-to-kill villain figures conspicuously but after many vicissitudes the lovers are united.

"The Man Who Won"

Vitagraph, Harry Morey, Directed by Paul Scardon, Scenario by Edward J. Montague

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Morey well liked." "Story good."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Fair
Dramatic Interest.....Fair
Technical Handling.....Good
Coherence of Narrative.....Good
Acting.....Fair
Scenic Setting.....Good
Photography.....Good
Quality as a Picture.....Fair

WHAT IT IS

He defended himself successfully against the Malays but he lost his mind for a time. When he regained his balance a sinister enemy attempted to frustrate his plan to harvest a fortune, which was to come from a discovered platinum mine, but with the aid of the girl he won out.

"Yvonne from Paris"
American, Pathe, Mary Miles Minter, Directed by Emmett J. Flynn, Scenario by Frank Howard Clark

WIRE REPORTS—EAST

Box Office Value.....Good
Exhibitor Comments: "Good picture."
"Minter pleased in congenial role."

WHAT IT IS

It is a tale of the footlights—of a young Parisian dancer who comes to America to create the same sensation she did in Paris. She came unaccompanied and dangers lurked on every side. She is saved in the nick of time by a young author who becomes a successful suitor for her hand.

"Dust of Desire"

World, Ruby de Remer, Directed by Perry Vekroff, Scenario by Clara Beranger and Forrest Halsey

WIRE REPORTS—EAST

Box Office Value.....Fair
Exhibitor Comments: "Patrons comments were not favorable." "Poor story."

WHAT IT IS

A woman with a past marries a "regular man," having confessed a former affair with the villain of the piece. The bride and groom are in South America when this villain pops up again, but does not make trouble.

Later, when he in turn marries, it is his jealous wife who creates the trouble, including killing her husband.

"Home Wanted"

World, Madge Evans, Directed by Telford Johnson, Scenario by Lucy Sarver

WIRE REPORTS—EAST

Box Office Value.....Fair
Exhibitor Comments: "Too much Pollyanna." "Child pictures not popular."

NAT'L BOARD OF REVIEW REPORT

Entertainment Value.....Fine
Dramatic Interest.....Compelling
Technical Handling.....Well Done
Coherence of Narrative.....Clear
Acting.....Good
Scenic Setting.....Adequate
Photography.....Clear
Atmospheric Quality.....Good
Quality as a Picture.....Unusually good as drama with heart interest and with a winning and touching atmosphere—good also as social propaganda.

WHAT IT IS

A little girl runs away from an orphanage to a house across the way where she thinks she will find a mother. But instead she runs into an old ogre, Major Amesworth, the cranky victim of the gout. She Pollyannas the establishment and wins a home for herself.

LITTLE TRIPS TO THE LOS ANGELES STUDIOS—By Barrymore

TWO big producing contracts have been concluded by the Robert Brunton Studios, Inc. The first is with Douglas Fairbanks, who will avail himself of the Brunton Studios service for the term of one year. The other is with I. Wolper, president of the Mayflower Photoplay Corporation, providing for all Mayflower productions on the West Coast to be made at the Brunton Studios with that organization's full rental and technical service.

Two Mayflower producing companies have already made pictures at the Brunton Studios, George Loane Tucker produced a screen version of the George M. Cohan stage success, "The Miracle Man," and Allan Dwan has just completed a film adaptation of Richard Harding Davis' novel, "Soldiers of Fortune."

All is in readiness for Tod Browning to start production on "Auld Jeremiah," the Scotch epic by Henry C. Rowland, in which Mary MacLaren is to be starred.

Monroe Salisbury and company are still in the San Bernardino Mountains taking final scenes for "Sundown Trail," the J. G. Hawks' story which Rollin Sturgeon is producing.

"The Eternal Triangle," the domestic drama featuring canines exclusively, which Norman Dawn is producing, is nearing completion.

Marie Walcamp is working on the fifth of the "Tempest Coda" series of two-reel Western melodramas. This one is called "Tempest Coda's Double" and was written by Jacques Jaccard. George Holt is directing.

Dorothy Phillips continues to enjoy a summer vacation after finishing "The Right to Happiness" under Allen Holubar's direction. In the meantime the scenario department is combing the market for a suitable starring vehicle for Miss Phillips.

The final episodes of the James J. Corbett serial, "The Midnight Man," are in the hands of the editorial department being cut and titled.

Florence Turner, former Vitagraph star, has started to direct herself in a series of one-reel comedies, the first of which is temporarily titled "It's E. Z."

With Kenneth Harland and Helen Eddy in the featured roles, Geo. Seigmann is producing a six-reel melodrama from Kenneth B. Clark's original story, "Who Knows?"

FIRST SHOWINGS BY WIRE SUMMARY OF LAST TWO WEEKS

Bare Fisted Gallagher, Ex. Mut'l. (East)
Be a Little Sport, Fox (East)
Beauty Proof, Vita. (East)
Better Wife, Select (West)
Big Little Person, Univ. (East)
Bill Apperson's Boy, First Nat'l (East)

Birth of a Race, Renco (Central)
Broken Law, Fox (West)
Caleb Piper's Girl, Pathe (East)
Challenge of Chance, Indept. (East)

Destiny, Univ. (East)

False Faces, Param. (East)

Firing Line, Param.-Art. (East)
Fools and Their Money, Metro (East)

Gates of Brass, Pathe (East)
Girl at Bay, Vita. (East)
Girls, Param. (East)

Happiness a la Mode, Select (East)

Lion and the Mouse, Vita. (East)

Little Rowdy, Tri. (East)
Lone Star Ranger, Fox (Central)

Love and the Woman, World (East)
Love Hunger, Hodkinson (East)

Man Beneath, Ex. Mut'l. (East)
My Little Sister, Fox (East)

Outcast of Poker Flat, Univ. (East)
Profiteers, Pathe (East)
Putting It Over, Param. (East)

Putting One Over, Fox (East)

Riders of Vengeance, Univ. (East)
Sporting Chance, Pathe (East)
Tangled Threads, Ex. Mut'l. (East)
Uplifters, Metro (East)
Upside Down, Tri. (East)
Upstairs and Down, Selznick (East)

Wilderness Trail, Fox (East)
Woman Under Oath, United (East)
Very Good Young Man, Param. (East)

Good—"Comments were good." "Desmond is liked." "Quite exciting."

Good—"Light picture." "Full of laughs."

Good—"More extremely popular."

Good—"All star cast shows well." "Fine picture." (South) Good—"Young in a younger role."

Good—"Murray a favorite." "Fine picture."

Good—"Delightfully human story." "J. Pickford a box office attraction of first magnitude." (Central)

Good—"Wonderful picture." "By far best J. Pickford has done." "Dramatic."

Good—"Timely theme." "Beautiful scenery."

Good—"Farnum drew crowds." "A good entertainment."

Good—"Held the interest." "Went well."

Fair—"Did not do business expected." (Central) Good—"Interesting to those interested in Willard." (Canada)

"Willard drew." "Western story along usual lines."

Great—"Another great Phillips picture." (West) Great—"Phillips scores another triumph." (Canada) Good—"Strong picture of frenzied finance."

Great—"Gripping story." (Central) Great—"Splendid picture." "Fine acting." (West) Good—"Walthall very popular."

Good—"Castle drew well." "Comments on story not favorable." (West) Good—"Novel." "It draws well."

Good—"Simple but pleasing story." "Wehlen liked." (Central) Good—"Typical Wehlen picture." "Wehlen's followers liked it."

Good—"Strong story." "Keenan liked."

Good—"Beauty of star big factor."

Good—"Clark very popular." "Well known title big puller." (West) Good—"Interesting story." "Star popular."

Good—"Modern comedy that entertains." "Star a puller." (Central) Good—"Attractive light summer entertainment."

Great—"Strong story, well told and finely acted." (Central) Good—"Joyce in a part that suits her ability." (West) Good—"Just the kind." "Joyce just fits part."

Good—"Pleasing."

Good—"W. Farnum liked in role." "Men like Farnum." (West) Good—"Picture and star popular." "Good business."

Good—"Star liked."

Good—"My clientele likes Lillian Walker." "She always pulls." (Central) Good—"Walker at her best."

"Pleasing."

Good—"Has one of best box office attractions as star." "Fine picture."

Poor—"No strength to picture." (West) Good—"Nesbit's latest and best." (South) Good—"Seemed to please."

Good—"Bret Harte story pulled." "Well done."

Good—"Ward very popular." "Nothing extra."

Good—"Real comedy as only Washburn can put it over." (West) Fair—"Star only good thing." (South)

Fair—"Rather weak stuff."

Good—"Walsh in a good comedy." (Central) Fair—"Only somewhat interesting." "Hackneyed story." (West) Good—"Had lots of laughs."

Good—"Carey has built up quite a following as 'Cheyenne Harry.'" "Good stuff."

Good—"Great story." "Especially well done in every way."

Good—"Well produced." "Nothing wonderful." "Pleasing." (West) Good—"Went well."

Good—"Pleasing story." "Good acting by Allison."

Great—"Holmes very funny." "Gives Holmes great opportunities."

Good—"Popularity of play drew." "Pleasing comedy." (Central) Good—"Show as popular." "Pleased everyone."

Good—"Cooling scenery for warm weather." "Mix drew."

Good—"Reed very popular." "Good story." (South) Fair—"Did not seem to take."

Good—"Washburn comedies always winners." "Washburn just fits the part." (South) Good—"Fine comedy."

fame and the heart of the writer of the plays.

The picture can be played easily by any combination in orchestra or by either the piano or organ. There are one or two special effects very easy to imitate. The scene opens in Paris, showing the dancer taking her curtain calls. The music should be Parisian in tone. *Love With A Capital L* is one of the most famous Parisian songs and will do nicely for this scene. It can be used several times later. At title, "Reared under the tyrant," play a more sober melody, rather sad. As Yvonne discovers the candy and the note play a soft waltz, changing to the waltz again as Franey enters. At title, "I know what I'll do," use just a slight agitato, then waltz again, with an agitato for the theft. Get a violin solo effect at title, "Whiling away the hours"—play an Italian air. At title, "In little Italy," an Italian waltz will have to be used for Yvonne's dance. The well-known *Ciribiribin* is the thing. Then at title, "At one of the quaint," play a fox-trot for the dance, with violin tuning effect a little later. Then another waltz. Marston talks to Yvonne, rather sober, with a short agitato to action. Title, "In due time," use a festive mood. Then at title, "There comes a time," a minor waltz, into agitato. Title, "The first rehearsal," festive again. Title, "In one of the private dining rooms," very somber with agitato at struggle. Title, "On the way home," play love theme. Use *Pretty Little Tonkin Girl* for theme. Title, "I am Yvonne from Paris," agitato. Yvonne and the author walk down stage, use theme, or a little later go into *Oh Promise Me*, which comes on as a direct cue.

This feature will carry foreign-scenics, particularly of Paris, or of Italy. And the comedy may be either a Mack-Sennett or a Sunshine, both of which will give good contrast. A good musical comedy selection of the Parisian type will make an excellent intermediate number for the orchestra. If the piano or organ plays alone, a medley of Italian or Parisian airs will give an added effect to the picture. *Funiculi-Funicula*, *La Kickette*, *La Sorella* are among the popular tunes that can be used.

"The Woman Michael Married"—Robertson-Cole— Bessie Barriscale

This is a fine feature picture, having to do with the fortunes of a professional diver. She is hired to dive at an entertainment, during which she is insulted by the hostess. She later rescues a child from the surf, doing a jump from the rocks in quite an exciting scene. She meets the hero then. The story is unusual and entertaining, as it takes her through a loveless marriage with the hero, simply to get sufficient money to cancel an old debt. A few months' living apart convinces each one that something like love has started. He finds her in Rome, starring as an opera singer, the hit of the season. She gives up her career to go with him.

The opening scene will be festive, musically. Either a first movement of a good overture, or a ballet with a swing to it. Chaminade's *Air de Ballet No. 1* will be found suitable.

Play very softly when the hostess tells Mira she is hired to entertain and not to flirt with the guests. Then there comes a polo match during which a waltz or other light tune can be used. Theme for Mira can be *My Dreams*, Tosti, or Bartlett's song, *A Dream*. The latter comes in a piano arrangement (Ditson) and the other can be played from the song. Mira in room alone, play theme softly. Make it somber if possible. Agitato at accident. At title, "Convalescing," a quiet barcarolle. Then as child falls into water, an agitato. Title, "That was a wonderful thing," theme. Title, "The cancelled debt," play softly, as if for wedding.

At title, "A house party," play dance music (fox-trot) and then go into mysterious for the hide-and-seek business. There will come some agitated playing here to action. At the title, "Carried back on the wings," play theme. For the scene in Rome, open up big with a festive piece. Then Mira sings, and the theme can be used for this song. Later she sings and then the song must be Tosti's *Goodbye*, as a direct cue comes on. But go into the former theme afterward for the close.

The picture as a whole is easily to program, and will do excellently for organ, piano or large or small orchestra, the action being regular and consistent. Such music as Bohm's *Birthday Music*, Jensen's *Wedding Music*, and modern intermezzos, with just a little dance music thrown in will round out a good program.

A good picture to build up on cartoon subjects, "Mutt and Jeff" and "Happy Hooligan," as a relief to the rather tense moods in the action. Dittmars animal series from Educational will fit in. In any picture where a direct cue for a song comes on it is best to have this sung by a soloist as a set number on the program before the feature.

"Tiger Lily"—American Film —Margarita Fisher

A thrilling picture of the Italian flavor, starting in an Inn run by an Italian with a pretty daughter, who is nicknamed "Tiger Lily," on account of her general fierceness and beauty. A fight in the Inn attracts the hero. He meets and learns to love the beautiful Italian girl through a plot of much interest, and eventually they marry. The story works up toward the end and holds the attention consistently.

Large or small orchestra, piano or organ can carry this feature from the musical standpoint. But the clever organist will find ample opportunity to imitate a hand-organ in several scenes. This will heighten the interest to a marked degree. These little touches are what adds to a musical program. The picture should be opened with Italian airs and these should be used throughout where the mood demands it. The old song, *Maria, Marie* can be utilized as a theme if desired. At title, "Giovanni of the black heart," lead the mood into somber, rather soft, and follow action. Then there is a dance done by Carmina to the tune on the hand-organ. Let the organ take this alone. Title, "With my stiletto," use agitato, then dramatic into a fight agitato.

SPECIALLY ADAPTED FOR PHOTOPLAY MUSIC

At the Mountain Inn, La-bitzky (Light joyous)	
Gavotte Badine, Lachaupe	Boston Music Co.
Prelude, Lachner (Fine dramatic agitato)	Schirmer
Among the Roses, Lake (Lyric)	C. Fischer
Easter Chimes, Lake (Good for chime effect)	C. Fischer
Indian Summer Suite, Lake (Various lyric)	C. Fischer
Scherzo, Liebling (fantastic)	Schirmer
Girl of Mine, Freeman (Light love theme)	Stasny
American Festival March, Riesenfeld	Stern

At title, "Not far from the Inn," the music should take a different turn. Use some bright intermezzos, like Herbert's *Air de Ballet*, or the light pieces of Gillet and Chaminade. At title, "Does anyone here speak English?" play theme, as Carmina and David see each other. Then at title, "David has no heart," a one-step should be played for a dance scene. Carmina's flight, a little agitato. David finds her, theme again. The organ will have another chance for fine effects as the old man with the hand-organ plays on the grounds. Then later when he enters and sings, the "Pagliacci" aria will have to be used. This is a direct cue. An agitato for the chase and much of subsequent action.

Where the father and Giovanni are hunting for David the music will have to follow the moods closely, agitados and mysterious. At title, "White slumber wraps," a slow mysterious. Another agitato for the fight a short time after, and then work in theme to end.

This picture will work up well with the conventional scenics, a slapstick Sennett comedy and the usual news features. Special effects can be done by having an Italian scenic, and in that case have a tenor sing *Maria Marie* off-stage. There are several beautiful scenics of Venice which would be just the thing.

Seek Repeal of "Movie Tax"

The Motion Picture Exhibitors of America Inc., has inaugurated a nation-wide campaign for the repeal of the tax on admissions to the motion picture theaters of the United States, with the movement given immediate impetus by the Committee on Legislation, which has Louis F. Blumenthal of New York as its chairman. An effort to have a bill introduced in the next session of Congress that will provide for the appeal.

At Work on "Sinners"

Alice Brady and the company working on her first Realart production have finished the interior scenes and left this week for Nantucket Island where the exteriors will be filmed. Nantucket Island, it is said, has never before been used for photoplay purposes.

Miss Brady's first vehicle as a Realart star will be a picturization of "Sinners," from the stage success of the same name by Owen Davis. Miss Brady also played the leading role in the stage version.

BOSWORTH SIGNED

To Appear in Big Ince Picture—Other Plans for Year

Hobart Bosworth has been engaged by Thomas H. Ince to star in a number of big productions for Paramount-Artcraft release. The first one will be started in a few days at the Ince studio in Culver City, Cal.

With a new studio, an enlarged production staff and new stars, the coming year promises to be the biggest in the history of the Ince organization.

As the foundation of his plans for the MacLean-May productions Mr. Ince purchased for an aggregate sum of nearly \$70,000 five of the best plays and stories available.

Among the pictures to be released during September are Charles Ray in "The Egg Crate Wallop"; Enid Bennett in "Stepping Out," and Dorothy Dalton in "The Market of Souls." In addition, Mr. Ince has just started the first of several big special productions for Paramount-Artcraft release which he will personally direct. The title is "Americanism" and C. Gardner Sullivan is the author.

Janis Film Being Made

The initial scenes of Elsie Janis' first Selznick production, "Everybody's Sweetheart," were shot this week up at the Selznick studio in the Bronx, under the direction of James Young, and the production is now well under way. The story was especially written about Miss Janis' personality, by Edmund Goulding, and is calculated to set her off to the greatest of advantage. An entire circus has been engaged for this production. It will make its stand in a huge field close to Miss Janis' home.

A. and J. Stern Active

Vera Stedman, well-known throughout Los Angeles for her swimming feats, is being featured in a two-reel comedy by Messrs. A. and J. Stern. She is being directed by William Watson and supported by Mr. and Mrs. Dan Russell. The new policy will commence on Sept. 3, the first release will be a Century comedy directed and supervised by Fred C. Fishback. The title of this subject is "A Village Venus" and features Edith Roberts and Jimmie Adams.

"April Folly" Finished

"April Folly," the five-part feature production starring Marion Davies, and to be released by the Famous Players-Lasky Corporation as a Cosmopolitan Production, has been finished at the Biograph studio after five weeks of arduous work.

Engages Joseph P. Marquis

Adolf Philipp, of the Adolf Philipp Film Corporation, has engaged Joseph P. Marquis, the young talented juvenile for several of his productions.

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Vehicles are being chosen which give full scope to Miss Brady's wonderful dramatic powers—photoplays based on novels and stage plays of world-wide fame. As an earnest of this policy the first is to be "SINNERS," the season run New York stage success by Owen Davis.

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